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# MUSICAL COURIER

VOL. LXIX.—NO. 18.

NEW YORK, WEDNESDAY, NOVEMBER 4, 1914.

WHOLE NO. 1806.

## MUSICAL DOINGS IN THE GERMAN CAPITAL.

**Berlin Hears Numerous Concerts, Chiefly for Charitable Purposes—Many Musicians at the Front—Musical Activity Throughout Germany—Gewandhaus Reduces Fees—New Kaun Suite.**

Berlin, October 2, 1914.

In my previous Berlin article I mentioned a list of important concerts to be given here during the winter, and this list, which was already remarkable, considering the times, is to be augmented by the following important events: Ten symphony evenings by the Berlin Royal Orchestra under the leadership of Richard Strauss; four concerts given in the large hall of the Philharmonie by Max Fiedler with the Philharmonic Orchestra; as both these concerts are to be preceded by public rehearsals or matinees, this makes twenty-eight symphony concerts in addition to those already mentioned by me. The rest of the impending concerts are shown in the facsimile advertisements reproduced on the next page of the *MUSICAL COURIER*.

### CONCERTS FOR CHARITY.

Among the artists who already have announced concerts and recitals for the Red Cross and other charitable purposes are Busoni, Scharwenka, Oskar Fried, Willy Hess, Burmester, Slezak, Sauer, Lilli Lehmann, Frieda Hempel, Franz von Vecsey, Heinemann, Wüllner, Schnabel, Knüpfer. Our distinguished countrywoman, Augusta Cottlow, is the only American artist thus far who has announced a concert for the German cause. She will appear at the Singakademie on October 10 with the Philharmonic Orchestra under the leadership of Ferruccio Busoni, playing Beethoven's C minor and MacDowell's concertos, also Liszt's "Spanische Rhapsodie" in Busoni's arrangement. The proceeds are to be given to needy musicians, of whom there now are great numbers in Germany, because they lack employment. Busoni himself is to give a recital October 5 for the same purpose. He will play a Bach program, and as the illustrious Italian is a Bach performer par excellence, a full house is assured. Busoni also will conduct a concert given for the benefit of needy musicians, on October 13, by Xaver Scharwenka. Weber's "Jubilee" overture, Busoni's "Geharnischte Suite," and Scharwenka's two concertos, op. 32 and 82, played by the composer, will make up the program. On Sunday the 11th and Monday the 12th, Busoni will be the soloist of the first Philharmonic concert under Nikisch, at which he will play Beethoven's C minor concerto. Thus the great pianist is developing a remarkable activity here in Berlin prior to his departure for America.

### HUMPERDINCK'S "MARKETENDERIN."

Berlin's première of Humperdinck's new opera "Die Marketenderin" took place at the Charlottenburg Opera House on Monday evening, September 28. Grim war was more romantic a hundred years ago than today. Such a charming figure as Humperdinck's "Marketenderin" seems all right with Blücher's army, but she would be sadly out

of place on the Marne. The libretto, which is written by Robert Misch, is pleasing, though very harmless. Various members of the regiment are in love with the girl, but she finally marries the field cook, and that is what it should be, for he sings tenor. Humperdinck's music, like the text, is pleasing, charming, but innocuous. There are some very pretty solos and ensemble numbers and one love song that



MONUMENT ERECTED TO THE MEMORY OF CARL WILHELM, THE COMPOSER OF "DIE WACHT AM RHEIN," AT SCHMAL-KALDEN, IN THURINGIA.

The song was composed in 1854 and first sung on June 11 of that year at the silver wedding of King William of Prussia, later Emperor William I. It did not become famous till 1870-71.

may become popular. By weaving into his chorus some old Prussian patriotic tunes, the composer has given color to the whole. The performance was excellent and earned warm applause for the singers. Moericke conducted.

### HEMPEL-VECSEY RECITAL.

Last evening Berlin's largest concert hall, the Philharmonie, was filled to overflowing, thanks to the drawing powers of Frieda Hempel and Franz von Vecsey, who kindly offered their services for their less fortunate brothers and sisters in art, so many of whom now are sadly in need of the wherewithal to keep the wolf from the door. The concert was given by Dr. Leopold Schmidt, the well known music litterateur and critic of the Berlin Tageblatt.

Dr. Schmidt opened the program with Beethoven's "Egmont" overture and closed it with the "Meistersinger" vorspiel, revealing himself as a conductor of great ability. He led the orchestra with a sure, firm hand, and he interpreted the two overtures in a manner that proclaimed him to be a superior musician. I was particularly astonished at the remarkable facility and fidelity with which Dr. Schmidt followed the soloists. Many a musician can get up and give a very good account of a well known overture, but it is quite a different matter to render a musical and faithful accompaniment to a violin concerto or an operatic aria. Dr. Schmidt covered himself with glory last evening.

Frieda Hempel was in magnificent voice and her singing of arias from Gluck's "Orpheus" and "Alceste" and from Mozart's "Abduction" held her listeners spellbound. Her voice was as sweet as honey and pure as crystal, and in the Mozart aria her coloratura was a thing of joy. Von Vecsey, who has been a great favorite in Berlin ever since he made his debut here as a ten-year-old boy, played the Bach concerto in E major and the Mendelssohn concerto, scoring (with the latter particularly) a rousing success. It was a clean-cut, artistic and satisfactory performance. Concerts of this kind bring in large sums for the unfortunate musicians.

### A NEW ORCHESTRA.

Of special interest among the numerous offerings of the week was the debut of the new symphony orchestra, the members of which have been recruited from well known Berlin musicians and music teachers—artists like Anton Hekking, Nicolas Lambinon, concertmaster of the Blüthner Orchestra; Franz Spaznowski, former concertmaster of the Philharmonic Orchestra; Laura Helbling, the well known violinist soloist; Paul Elgers and his wife, violin teachers; Oskar Schubart (now the greatest clarinetist in Germany), for many years the first clarinet player of the Berlin Royal Orchestra, and many other musicians of note. The first concert of this new orchestra, which was given, of course, for the benefit of musicians in need, was conducted by Oskar Fried. It was a pronounced success. A Beethoven program was presented, consisting of the "Egmont" overture, the C minor symphony, the "Klärchen" lieder, sung by Claire Dux, of the Royal Opera, and the triple concerto for piano, violin and cello, played by Georg Schumann, Willy Hess and Hugo Dechert.

This new organization, it is true, is made up of heterogeneous elements. Nevertheless it is a first class orchestra, and although there have been few rehearsals, there were noteworthy technical finish, precision and rhythmic



THE AMERICAN LUNCHEON CLUB ENTERTAINING CHIEF MAYOR WERMUTH, OF BERLIN, AT THE HOTEL ADLON ON OCTOBER 1, AMBASSADOR GERARD PRESIDING, Arthur M. Abell (X) also was present, being a member of the association.



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# Berliner Tageblatt.

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New York Times

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**Harold Henry's Recital in New York.**

Harold Henry gave a piano recital in Aeolian Hall, New York, Thursday afternoon, October 29. Combined with a cleancut technic were a seriousness of purpose and a scholarly grasp of his tasks.

The opening number of the program, the Schumann sonata, op. 22, served to introduce Mr. Henry as a good technician and a versatile interpreter of mood.

Grouped together and immediately following were the Brahms intermezzo, op. 116, No. 6, which was given with dignity and feeling; the Schubert impromptu, op. 90, No. 4, and the Chopin fantasia, which require and received a more delicate degree of shading and tonal color.

In the imposing prelude, choral and fugue of Cesar Franck, the pianist found a still greater task. This he met with much feeling for its intrinsic beauty.

The final group included the Debussy "Les sons et les parfums tournent dans l'air du soir." The usual Debussy dissonances and unusual harmonies in this were delivered by the pianist with ease and clarity. "To Mount Monadenock" (Lewis M. Isaacs) was greeted with especial applause by the audience, and "Tabatière à Musique" (Friedman) and "Kobold" (Grieg) struck the fancy of the listeners, particularly through their "characteristique" nature and insinuating and picturesque presentation.

Enjoyable readings of the Grieg nocturne, Dohnanyi's rhapsody, op. 11, No. 2, and "Vallee d'Obermann," Liszt, concluded the program.

A good sized and appreciative audience listened to this recital of Mr. Henry, although he is only fairly well known in the East. It is a good indication, indeed, when a young artist can interest and hold his audience through a program such as he presented on this occasion.

Mr. Henry was particularly fortunate in his selection of the piano, a Baldwin, which he used on this occasion.

**Koemmenich Resumes Oratorio Rehearsals.**

Louis Koemmenich, safely returned from the war zone with his entire family, has resumed rehearsals of the New York Oratorio Society. The attendance at the opening



LOUIS KOEMMENICH.

rehearsal was larger than at any other first rehearsal, and the members of the chorus responded enthusiastically to the demands of their conductor. December 3, Mendelssohn's "Elijah" will be performed, Florence Hinkle, Margaret Keyes, Paul Althouse and Clarence Whitehill appearing as soloists.

**\$1,425 for "Irish Love."**

A substantial demonstration of the popularity of "Irish Love," a musical sketch written and arranged by Cecil Fanning and H. B. Turpin, was given in Columbus, Ohio, on the evening of October 21 and 22, when the receipts for two performances of this musical sketch amounted to \$1,425 and were only limited to this amount by the seating capacity of the hall.

Messrs. Turpin and Fanning say that this play is only an excuse for the presentation of a program of the best Irish songs and duets, but the dialogue is so cleverly written that the whole is an hour and a half of unalloyed pleasure. The characters are taken by Cecil Fanning and Greta Tordapad, with appropriate costumes and stage setting.

This play has proved such a success that it has been secured for many of the prominent concert courses throughout the States for this season.

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Mr. Steinberg is not a novice in the concert hall. He was heard in the Hippodrome last year, in conjunction with his famous colleague, Sirota, and last summer created no little stir in London.—New York Press.

The artist possesses a splendid baritone voice, well schooled, and with such breath control that he is enabled to produce grand effects.—Evening Staats-Zeitung. (Translation.)

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## NEW YORK BREVITIES.

**Lenox Academy of Music Concert—Tonkünstler Society Concert—Elizabeth Topping Plays—Hattie Clapper Morris Artist Pupils Sing—Mary T. Williamson Busy—Mme. Dambmann's Pupil Sings—A Klibansky Artist Pupil—Ziegler Quartet in Philadelphia—Mary Wagner Gilbert Plays—Noble Recital—Organ Items**

The opening concert of the Lenox Academy of Music at Carnegie Chamber Music Hall, October 28, brought forth a program of eighteen numbers, consisting of vocal, instrumental and orchestral compositions. The director of this institution, H. H. Reppert (a Dvorák pupil), conducts a very successful and busy school in the midst of the musical Italian quarter of New York, at 172 East 117th street. The visitor is impressed with the seriousness and thoroughness of the work. Classes in sight reading in musical dictation, harmony, etc., supplement the individual instruction.

At this concert an orchestra of boys from nine to eleven played, and another orchestra of boys from thirteen to fifteen appeared. They combined in several numbers, consisting of standard music, such as the march from "Tannhäuser," "Lucia," potpourri, etc. Of the soloists, those who especially deserved mention are: W. Johnson, baritone; Laura Simmons, soprano, who sang very well; Elsie Lawson, pianist, who seems an ambitious young pianist with a musical touch; and Leopold Alberti, a young violinist, who played Artot's "Souvenir de Bellini" very well. Francis Marino played a piccolo solo effectively, and Louis Biamonte deserves mention for his playing of a flute solo. Miss Lambert's first appearance as soprano soloist was successful. Other soloists were Pauline Cocquelet, Louis d'Agostino, Minnie Person, Alfonso Avvisati, John Possil, Sarah Rothman, Stella Lambert and Frances Vetter. Mr. Reppert conducted the orchestra and showed a thorough understanding of desired effects.

### TONKÜNSTLER SOCIETY CONCERT.

At Assembly Hall, October 27, the first musicale of the Tonkünstler Society took place, with the following artists, who participated in solo and ensemble music: Ludmilla Vojacek-Wetche, Alois Trnka, Adelaide Fischer, Herman Martonne, Mabel Phipps, August Roebelen, August Schmidt, William Ebann, and Ward Lewis as accompanist. Mr. Trnka's playing of a Schumann sonata was careful and conscientious. A quintet by Dvorák was delightful, Mr. Ebann's work being particularly good. Ward Lewis showed himself to be an expert pianist, as might be expected from one who has been associated with David Bispham.

The next concert of the society will take place on November 10 at Memorial Hall, Brooklyn.

### ELIZABETH TOPPING AT EXPOSITION.

Elizabeth Topping, the pianist, played the following solos at the Country Life Permanent Exposition, Grand Central Terminal, October 31: Ballade, Chopin; "Hark, Hark, the Lark!", "The Erl King" (Schubert-Liszt) and "La Campanella," (Liszt). Miss Topping's brilliant playing is well known to New Yorkers. She gains extended reputation with every successive appearance, for she is entitled to a high place among the piano virtuosa of America. She has the poetic temperament to play a Chopin ballade well, and the technical force and aplomb necessary for Liszt's "Campanella." The Saturday afternoon recitals at this Exposition are always interesting and worth attending.

### TWO MORRIS ARTIST-PUPILS.

Hattie Clapper Morris is happy over the reports which come to her of the success of Margaret Keyes, contralto, at Springfield, Ill., where she gave a recital October 13. An artist of Miss Keyes' caliber shows her thoroughness in preparing for public appearances by constant coaching, such as she does with Mrs. Morris. In fact, all artists are continually studying. At Akron, Ohio, October 20, Miss Keyes also had very great success.

Addie Howell, of Charleston, S. C., has a lovely voice and charming personality. She, too, has made successful public appearances, and has for ten years past studied periodically under Mrs. Morris. Quoting Mrs. Morris, "Her singing is a perfect joy."

### MARY T. WILLIAMSON BUSY TEACHING.

Twice a week the Leschetizky exponent, Mary T. Williamson, teaches in the Hartridge School, Plainfield, N. J., where she instructs a good sized class of pianists. Miss Williamson's superior piano playing is too little heard in public, and this is because she is so busy and successful as a teacher, both in Greater New York and suburbs.

### ANGELINE CAPPELANO SINGS.

Mme. Dambmann's soprano pupil, Angeline Cappelano, recently sang at a bazaar, given at the Church of the Lady of Mount Carmel, Tenth avenue, Mt. Vernon. Miss Cap-

pelano is an ambitious young artist who makes good. Her name has been mentioned frequently in the columns of the *MUSICAL COURIER*, in connection with successful artistic appearances. She plans to give a New York recital soon, assisted by her brother, who is a cornet virtuoso. Edwina Davis was the accompanist at the bazaar.

### COOPER-MAREFIELD IN BUFFALO.

Two artist-pupils of Sergei Klibansky, Jean V. Cooper and Mrs. Marefield, appeared at a recent concert under the auspices of the local Red Cross organization of Buffalo, with very pronounced success. Some splendid press notices of their singing will be later reproduced.

### ZIEGLER QUARTET IN PHILADELPHIA.

Lucille Love is the soprano of the Ziegler Quartet, now appearing in "Ireland, a Nation," at Philadelphia and elsewhere. Miss Love, who is not to be confused with the moving picture actress of the same name, sends her friends miniature cards from various cities visited by the quartet.

### MARY WAGNER GILBERT PLAYS.

At Carnegie Hall, October 17, Mary Wagner Gilbert, pianist and instructor, gave a studio recital with a program made up of works by classic and modern composers. Mrs. Gilbert played with that animation and verve associated with all she does. A technic, capable of interpreting the most difficult music, is, in her case, combined with thorough appreciation of the composition. Furthermore, she plays with decidedly intellectual appreciation, and these qualities as a pianist she naturally passes on to her pupils.

### NOBLE ORGAN RECITAL.

T. Tertius Noble's organ recitals at St. Thomas' Church, New York, Fifty-third street and Fifth avenue, are given every Sunday evening at 8 o'clock. The programs are never more than an hour in length and are invariably made up of standard original works and transcriptions for the organ. At the recital on All Saints' Day, a Handel concerto was the opening number. To this Mr. Noble composed an original cadenza, which is still in manuscript. "Pastorale Sorrentina," by Pietro Yon, was also played by Mr. Noble, and the following program note by this organist is quoted concerning the composition:

"This charming and plaintive piece by the eminent organist of St. Francis Xavier, New York, is an example of the modern Italian school."

Mr. Noble is very happy in his New York work, and radiates that spirit at all times and in all places.

### ORGAN ITEMS.

Twenty-eight students are this year registered at the Trinity School of Church Music, Felix Lamond, director. Seven of these are graduates from the following universities: Harvard, Yale, Princeton, Columbia, Cornell, and two are women. Considering that this is only the second year of this training school for organists and choirmasters, this is indeed a particularly good record.

Eleven or twelve hundred people listened to the opening organ recital at Ethical Culture Auditorium, November 1, when organist Gottfried H. Federlein played a program of works by Guilmant, Grieg, Massenet, Wagner, Friml and Baldwin. He expects to continue the recitals Sundays at 4 o'clock during the present month.

An unusually good program has been prepared for the special mid-day musical services that are held each season at St. Paul's Chapel, Trinity Parish, by Edmund Jaques, organist and choirmaster, in cooperation with the vicar, Dr. W. Montague Geer. Attendance at this series has grown year by year as is shown by the totals for the last three years. In the season of 1912-1913 the congregations at ten services totalled 8,079; nine services in 1912-1913 had a total attendance of 9,181; while last season, when there were nine services, the attendance was 11,491.

The first service will take the character of Thanksgiving and an English harvest festival, when a new anthem by T. Tertius Noble, dedicated to Mr. Jaques, will be sung for the first time. Then comes the "Christmas Eve service," Wednesday, December 23, at noon. Following that, nine cantatas will be performed, in most cases the composer assisting at the organ. Mr. Noble's "Gloria Domini" is one of these, and seems to be a regular annual feature at this church, having been given there regularly.

The 38th public organ recital at City College by Prof. Samuel A. Baldwin, on November 4, had on the program works by Edward F. Johnston and J. Frank Frysinger, both of whom are active in American musical life. Works by Rheinberger, Bach, Mozart, Hollis and von Weber were played. Next Sunday, November 8, some of the same composers with Dvorák, Thiele and others appear on the program.

### NOTES.

Tomijiro Asai, the Japanese tenor, has issued a four-page leaflet with pictures of himself and eight press notices from Washington, Augusta, Portland, Asbury Park, etc. Mr. Asai gives a unique recital in costume. He has appeared at many prominent colleges and summer resorts

of America, from Palm Beach, Fla., to the White Mountains, N. H.

Mrs. Lowell Thayer Field issued invitations to meet Havrah Hubbard, of Boston, at one of his interesting "Opera Talks" at 1013 Carnegie Hall, November 1. The card of Jessamine Harrison Irvine was enclosed.

Clara E. Thoms, of Buffalo, arranged an evening of song for the Syrian Church, of Buffalo, under the patronage of Bishop Colton, at the Hotel Statler ballroom, October 8. Clara Druar, contralto, bore the brunt of the program, singing works by various composers, concluding with two songs by Mrs. Thoms. Over a thousand people attended this recital, so it was a wonderful success. It was recently remarked in a group of society leaders, "We used to be invited to Mrs. Thoms' recitals, but now we cheerfully pay a dollar to hear her pupils sing. The fact speaks for itself." Another Thoms pupil, Marion Dohney Cole, is singing in Chicago. Frances Schofield is engaged for grand opera and is coaching with Mrs. Thoms, following which she goes to the Pacific Coast. Mary Tennant has recently assumed a position as church soloist in Buffalo.

These items show the success of the Thoms artist-pupils.

Marta Milinowski, pianist, gave a recital at the Twentieth Century Club, Buffalo, which was a very enjoyable affair. Beside her program of fourteen piano compositions, she had to play encores, including pieces by Schumann and Mendelssohn. Miss Milinowski's coming recital at Aeolian Hall, New York, is attracting attention.

Wesley Weyman, the well known American pianist, owing to the war complications, has cancelled his European concert tour. He plans to give a course of six weekly discourses on the "Theory of Piano Technic" based on the laws formulated by Tobias Matthay. Mr. Weyman expects also to teach the piano until his departure in mid-winter for his concert tour in South America.

Evelyn Starr, the young Canadian violinist, pupil of Leopold Auer, will give a recital at Aeolian Hall during the latter part of this month.

### Hemus Recital.

Following is the program of Percy Hemus' second New York recital of songs by American composers, at Aeolian Hall, Friday, November 6, at 8.15 P. M.:

Hail, Ye Tyme of Holidays (Christmase).....	Gena Branscombe
There was a King of Liang (from the Chinese).....	Gena Branscombe
I am the God Thor (King Olaf).....	Carl Busch
How Long and Dreary (from Sprays of Heather).....	Edna Rosalind Park
There was a Bonnie Lass (from Sprays of Heather).....	Edna Rosalind Park
Invictus.....	Bruno Huhn
The Day Is Done.....	Charles Gilbert Spross
The Pirate Song.....	Henry F. Gilbert
When I Bring to You Colored Toys.....	John Alden Carpenter
When to Sleep I Must.....	Mark Andrews
The Fiddler of Dooney.....	Mark Andrews
The Forgotten Land.....	Harriet Ware
(Accompanied by string quartet.)	
Flower Rain.....	Edwin Schneider
The Drink of Life (MS.).....	Mary Helen Brown
Mexicana (MS.).....	Ward Stephens
Identity (MS.).....	Emil Hahn
Mother o' Mine.....	Arthur Claassen
(Accompanied by string quartet.)	
Con Amore.....	Fay Foster
Peace, Ye Martyred Ones.....	Fay Foster
(Written for and dedicated to Mr. Hemus.)	
I Dreamed and Wept a-Dreaming.....	A. Walter Kramer
Two Trivial Songs.....	Harriet Ware
Wind and Lyre.....	Harriet Ware

### Anderson Artists' Bookings.

Attached below are a few Anderson artists' bookings: Marie Kaiser, soprano, Pratt Institute, Brooklyn, November 12; Worcester Oratorio Society, in "St. Christopher," November 20.

Emma Nagel, soprano, New Brunswick, N. J., November 10; Jersey City, N. J., November 12.

Christine Schutz, contralto, Albany, November 24; Pittsburgh, November 27; Fall River, February 15; Halifax, N. S., February 16; Buffalo Orpheus Club, April 12. William H. Pagdin, tenor, Boston, April 4.

Andrea Sarto, bass-baritone, Halifax, N. S., November 23; Syracuse, November 30; Minneapolis, December 6; Topeka, December 8; Salina, December 10; Wichita, December 13; Lindsborg, December 14; Chicago Apollo Club, February 22; Chicago Art and Travel Club, March 23; Boston, April 13.

Morse-Rummel, violinist, Jersey City, November 12; Buffalo, December 10.

Rebecca Davidson, pianist, Greensburg, January 10.

### Nothing Doing.

"Jim offered to bet me he could pronounce Przemysl, Czestochowa-Kalisz and Eydtkuennen more correctly than I could."

"Did you take the bet?"

"Certainly not. Where do you suppose we were going to get a referee?"—Baltimore American.

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**MINNEAPOLIS SYMPHONY  
SEASON INAUGURATED****Orchestra Gives Fine Account of Itself—Conductor and Players Receive Cordial Welcome—Pop Concerts Also Started—Thursday Musical Program.**

Minneapolis, Minn., October 27, 1914.

The Minneapolis Symphony Orchestra opened its twelfth season on Friday evening, October 23, at the Auditorium. The program consisted of the F minor symphony of Tchaikowsky, overture "Rienzi," Wagner, and the suite, op. 19, by Dohnanyi, for orchestra. Louise Homer, contralto, was the soloist.

The orchestra has been materially improved by twenty new men. Emil Oberhoffer has worked carefully and conscientiously for twelve years to get a perfect orchestra and he is nearing that high goal. The "Rienzi" overture was played with great spirit and finish, revealing a decided improvement in the brass section. The suite of Dohnanyi was a most delightful number. This was, according to the program statement, played in America for the first time; it has individuality and a charming character, and will bear many repetitions at these concerts. The symphony of Tchaikowsky was played here for the third time.

The orchestra was the recipient of tremendous applause when the curtain was raised. Emil Oberhoffer bowed again and again and motioned for the men to stand and receive their share of the plaudits.

## ORCHESTRAL POP CONCERTS.

The first concert of the first series of the popular concerts given by the Minneapolis Symphony Orchestra took place at the Auditorium on Sunday afternoon, October 25. The program opened with the "Coronation March," by Svendsen, followed by Haydn's "Military" symphony. Though but the second concert of the season, the men played as one individual and the ensemble was splendid. The "Peer Gynt" suite of Grieg was given a beautiful reading. Ross Jungnickel's arrangement of the Romance from the second concerto of Wieniawski for violins was played by all the first violins of the orchestra. The effect was sonorous and pleasing; the tone quality was beautiful. The "Kaiser" waltz, by Johann Strauss, closed the program. The orchestra under its able director acquitted itself with great credit. It is constantly bringing honor to itself, to its director and to the city.

## THURSDAY MUSICAL PROGRAM.

The second program of the season was given by the Thursday Musical at the First Baptist Church the afternoon of October 22. In this report I wish to mention first the accompanists, Kate Mork, Mary Allen, Meta Fust-Wiloughby and Louise Chapman. These excellent players are invariably spoken of at the very end of a program, and I wonder how so good a program could have been given without the real background supplied by these fine pianists.

Marion Austin-Dunn opened the program with an organ solo, Dethier's "Theme and Variations" (which Dethier himself played at the dedication of the pipe organ in the auditorium) and a nocturne composed by Spaulding Stroughton. Mrs. Dunn is a sister of Florence Austin, the violinist of New York, and she always acquits herself in a finished and musicianly manner. The second number consisted of two beautiful songs, Brahms' "Sapphic Ode" and Tchaikowsky's "Pilgrim Song," both pleasingly sung by Mollie Gleason-Mulheran. Carolyn Clark, violinist, followed. She chose as her numbers three compositions by Kreisler, "Liebesfreud," "Liebeslied" and "Schon Rosmarin." She played well. Alice Widener Colwell sang in a sweet soprano voice a group of songs by Monroe, Schindler, Gretchaninow, Rogers, Leoni and Rummel. Ethel Alexander, pianist, played Balakirew's "The Lark" and Rubinstein's "Valse Caprice" in a brilliant and expressive manner. The program was concluded by a vocal duet, sung by Kathleen Haft-Bibb and Alberta Fisher-Ruettel. This charming selection from Delibes' "Lakme" was sympathetically rendered and these two altogether charming singers were accorded a hearty round of applause.

## NORTHWESTERN CONSERVATORY OF MUSIC.

Ethel Alexander, of the conservatory piano department, who has, for the past two years, been studying with Josef Lhevinne in Berlin, made her first public appearance this season at the regular fortnightly concert of the Thursday Musicales at the First Baptist Church, October 22. Miss Alexander also appeared upon a program at the Stanley Hall vesper service on Sunday last on the occasion of the peace address of Dr. John W. Powell.

The most important conservatory event of the coming week is the expression recital by John Seaman Garns, director of the school of expression, in Conservatory Hall,

Saturday morning, October 31, at 11 o'clock. Mr. Garns will be assisted by Ethel Alexander, pianist. The recital is free to the public.

Marguerite Mathieson, Selma Anderson, Alpha Kelsey, Ethel Carlson, Ardis Lofgren, Maude Knight, Margaret Bopp and Margaret Zeney, pupils of the piano, expression, violin and voice departments, will appear in a student recital on Wednesday afternoon, October 28.

Franklin W. Krieger, director of the conservatory piano department, appeared in a recent concert given by the Daughters of the American Revolution, at the University Club. He also played at the annual Schubert concert, Tuesday evening, at the Town and Country Club. Mr. Krieger was also the artist at a private musicale given by Ella Richards at her home on Dayton avenue, October 21, Brahms compositions being the feature of the program.

Credits are given conservatory students for attendance upon symphony orchestra concerts and is obligatory in the case of those who are completing any course in the music school.

John Beck, assistant in the conservatory organ department, has organized a boys' choir at St. Stephen's Church where he is organist and choir director.

The first of David Patterson's series of illustrated lectures bearing on the programs of the Minneapolis Symphony Orchestra took place on Wednesday evening at Conservatory Hall. He was assisted at the piano by Ethel Alexander and John Beck. The lectures will be given every Wednesday evening at 8 o'clock, and will be based on the symphony programs and the Beethoven concerts to be given by the orchestra this season, and are open to the public at a merely nominal fee.

The Northwestern Repertory Players, which organization last year presented a series of six plays at the Y. M. C. A. Auditorium and six programs under the auspices of various churches and clubs, has reorganized with the following officers: President, John Holbrook; secretary-treasurer, Carrie Rolph; stage director and manager, John Seaman Garns.  
RUTH ANDERSON.**Flonzaley Quartet Ready for Eighth Tour.**

The members of the Flonzaley Quartet have arrived from Europe for their eighth American tour. Loudon Charlton, the quartet's manager, states that the subscription for the New York series is larger than ever before, while the bookings throughout the country will keep the organization in America until the close of the season. The Flonzaley Quartet's first concert will be given in Aeolian Hall, New York, Monday evening, December 7.

**Adela Bowne Goes to Europe.**

Adela Bowne, soprano, with her husband, Henry Philip Kirby, the well known architect, will be passengers for Europe on the steamship Carpathia today. Their ultimate destination is the Island of Capri, where the Kirbys have a beautiful villa. Mrs. Bowne expects to remain in Europe a short time, and plans to give several concerts under Red Cross auspices. She has won many warm admirers for her beautiful art and gracious personality.

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# An Open Letter From PAUL SAVAGE TEACHER OF SINGING Carnegie Hall New York City

Because of many written requests, I am making this effort to condense into a single article, the principles that I use in my work

I wish to identify myself with those teachers who believe that no person, who cannot himself sing, has the slightest right to attempt to teach singing, and that those now attempting to teach singing because they have had musical training, such as violinists, church organists, choir directors, pianists, accompanists, and orchestral leaders, who cannot themselves sing, are doing untold harm and are nearly bringing to naught the efforts of the real teachers.

The foundation of artistic singing is laid by the pupil's striving to imitate the example set him by the teacher. If the teacher cannot sing, he cannot create the example, and there is no other form of instruction that is of the slightest value in foundation work. Suppose, for instance, that the pupil has a bad quality. Only a person, who sings well, can create for him the example of a better one. This example he should follow up to the time that his development is marked enough for his voice to take on a distinctly individual quality and character of its own. For an accompanist to claim that he can create an example for the pupil to follow, by use of the piano, or to claim that any amount of argument or explanation will suffice, in place of the sung tone, is to brand himself as unfit to be relied upon from the standpoint of either his intelligence or veracity. Such a teacher should be made to attempt the study of languages with a dumb person. Instrumentalists, who do not sing yet attempt to teach singing, may be, if they have had excellent cultivation, good coaches, but singing teachers they are not, and they should not be allowed to accept money, unless working in their legitimate fields as coaches, accompanists, etc.

I have proven to my own satisfaction that so called instruction, which attracts the pupil's attention to the throat, is not only misleading but harmful; that conscious efforts to open the throat, hold the tongue in certain positions, perform something that is called a register, or to go through any of the thousand and one tricks suggested by the mechanical teacher, are not only wrong but stupid, and will most certainly bring failure.

Education is not the accumulation of facts but the development of one's faculties, and the development should be such that the effort of to-day prepares one for the performance of to-morrow. If the performance is to be artistic, then the technical preparation must be arranged so that, from the very start, the germ of the art is there. If I define art as expressed in singing, I might say that a mental appreciation or understanding of the text and music, of that which I am interpreting, causes certain emotions to be experienced by me, which I control by the will, and attempt, through the use of words, rhythm, and differences in time, qualities, volumes, and pitches of tone, to perform for the listener.

As all performance is by means of our physical make-up, that is the first thing to be considered. Instead of its being a complicated, consciously controlled effort, that, even in the early stages, fixes the mind on the throat, tongue, lips, palate, diaphragm, resonators, etc., the physical part can all be comprised in a standing position, which, because it perfectly balances the physique, relieves it of all strain. In this position the entire equipment, necessary for either health or singing, will instantly answer all demands made upon it by the mind, whether of diaphragm, larynx, throat, tongue, resonators, palate, or lips, without the mind's concerning itself, even in the slightest degree, with anything mechanical, and the mind can absolutely lose itself in the things it wishes the machine or physique to perform. These I will immediately describe under their separate headings:

The mind wishes the machine, or physique, to perform in the realm of art not mechanics. Therefore the mind will be fixed not on the muscles of the body or throat, or on any position or shape that it would like them to take, but instead on the things that constitute the art, namely 1 pronunciation, 2 enunciation, 3 pitch, 4 rhythm, 5 qualities, 6 differences in time, 7 differences in volume.

I believe therefore, that any technical training, that is to equip one for artistic singing, must be based on these principles.

Any effort to consciously control the muscles is purely mechanical and must be controlled by a precise mechanical frame of mind, which is exactly opposite to the ever varying plastic frame of mind necessary to artistic effort.

When we stand to sing, two kinds of work must be done, physical and mental. If, as I claim, the mind must lose itself in the psychological or mental side, how is the physical side to be looked after? Purely by a standing position. What is this standing position? Merely a straight backbone. To attain this, let us first do the opposite. Stand with feet together, with nose and chin pointing upward, because the back of the neck has fallen in, causing the back of the head to be lowered. Allow the body to slump so that the chest is flat and the abdomen sagging and protruding. The arms may hang in any way. Now, without breathing, begin to straighten the back of the neck by raising the back of the head as if to stretch out the backbone until the back of the neck presses firmly against the collar and one begins to go through the process of imitating a double chin without quite making one. This will lower the nose and chin to a point where the eyes look exactly on a level. The chest will come up as a result of straightening the backbone, from the back of the head to the middle of the shoulders, and the abdomen will be drawn up and back in response to the lifting of the chest.

Then breathe. If the action has been followed accurately, the chest is quiet and the diaphragm, or MOTOR, is active, going out to cause inhalation and contracting to expel the air. This is the precise action of the MOTOR for singing, and it need not be a bit more strenuous at any time, at least not consciously so. The most dramatic phrases are simply reflected as emotional climaxes, and not in the form of muscular rigidity or effort. The full grown person, standing this way to breathe, does work equivalent to lifting 500 pounds from the floor an inch with each breath. This knowledge should forever dispose of the ridiculous and oft-times harmful antics that teachers pass on to their pupils as necessary to tone support.

After the physical part of singing, as represented in the standing position, has accounted for the MOTOR or diaphragm, the remaining work of singing is purely psychological or mental, and can be separated under the following heads:

The VIBRATOR, or larynx, which turns the air, sent upward by the motor, into a sound on a certain pitch.

The RESONATOR, which enlarges the sound and is the chief factor in changing the sound of the pitch from the realm of noise into the realm of tone by giving it quality.

The ARTICULATOR, which is the last point of control before the tone leaves the performer and goes to the audience, and which shapes the tone into words by use of the mouth, tongue, and lips.

The vibrator, resonator, and articulator, if employed artistically, are used in the following manner:

We think a pitch and the vibrator or larynx is instantly ready to give it to us.

We think a quality and the idea travels over the nerves to the palate, resonators, and throat, which instantly shape themselves into a mould, which, when filled by tone, stamps on the tone the shape of this mould, therefore the idea that created the mould.

We think a word and another mould is formed, which in turn is filled with the tone now imbued with quality.

In this manner the mental processes of pitch, quality, and pronunciation are carried out as a purely psychological process, and are a result not of tone production but of thought production, and will take place at the instigation of the mind, whether tone is produced or not.

As I said before, the mechanical thing is the standing position and this should be watched for a time in a mirror. Because this standing position is a perfect poise of muscles, there is no antagonistic strain in the singing apparatus to be overcome by the mind, or to attract the attention of the mind.

It is scientifically true that, in thinking mechanically, we have in the mind a picture of what we want the body and throat muscles to do, or shapes that we hope we have been able to cause the body, throat, mouth, pharynx, resonators, etc., to take. By constant repetition of these thoughts we form functions in the brain, whose only use can be to reproduce the above stated muscular actions or shapes. The more we persist in these processes of thought, the stronger and more automatic the functions become.

Let us put a song before one of these deluded students, mechanically taught in the above way, and see what happens. He has an equipment for putting his throat into a few shapes, and the functions in the brain, that control these processes, can do absolutely nothing else but repeat the formula that developed these functions. You can take out of the functions only what you have put in in their upbuilding. The song demands that we sing different volumes of tone, changing qualities, many words, unusual intervals, varying pitches, strong clear rhythms, etc., and the functions in the brain, that should have been built up to do these things, through, first imitation of the teacher, second patient painstaking repetition by the student, have never been started in their development. The functions in his brain, so carefully developed by pictures of what he wanted his throat to look like, etc., he finds are useless, because he should have been thinking of qualities, pronunciation, rhythms, etc., as that is what the song calls for, and, by thinking them, develop the functions that, on demand in song singing, give out the material that was put in in their development.

These unfortunates, mechanically trained, are in a foreign land and do not speak a word of the language, which is art and not mechanics. It should be clear then that technique, that will equip us to perform the works of great masters, must be an artistic technique and not a mechanical one, for the idea, that is in the mind when the tone is produced, will be the thing that is heard in and will entirely dictate the tone quality that is to carry the message to the listener. Otherwise we could have no possibility of interpretation.

Three months' work will enable one to thoroughly master the standing position, which is merely the one we should have anyway, and that begins and ends the physical part of singing as far as my work is concerned. The rest is psychological, or mental training, wholly by means of the ear and is a process that continues its development without end, an ever increasing satisfaction and delight.

This mental training, by means of the ear, can be separated under the following heads, as before enumerated:

Pronunciation that is correct.

Enunciation that is clear.

Intonation, or pitch, that is in tune.

Rhythm so strong that even the musically ignorant respond to it.

Qualities that carry to the listener the emotions experienced by the singer.

Time—singing rapidly and slowly and all intermediate speeds.

Volume—singing loudly and softly and all intermediate volumes.

I challenge anyone to take clay or wax, or any other plastic substance, and make a pattern representing the singing apparatus on any given pitch of tone with a given quality. What they cannot do consciously, with materials that they can see and handle, they cannot do with the singing instrument which they cannot see or handle, unless it be done as a result of a process of thought that is concentrated on pitch and quality. The fact is no one knows what the shapes of the moulds are. The consensus of opinion is that there are over a million muscular changes in the entire instrument.

When these things are known, mechanical training becomes ridiculous, and it is safe to say is not followed in studios in touch with the best thought on this subject. A teacher, who has these psychological ideas and mixes with them honesty of purpose, will get a maximum result with whatever material may fall to his lot to develop. The atmosphere of such a studio will be artistic and each lesson will be a delight. Such a teacher not only trains singers and creates artists, but he develops character as well, and those, who place themselves in his hands, realize that he does not work with his eyes on the clock and his mind on their bank account.

In closing I wish to say, never, never study with a teacher who cannot sing. Anyone, who has done so and met with any measure of success in the open markets of the world, is one whose talent was so unusual that even inadequate instruction could not wholly spoil his career.

### Blanchart's Boston Encomiums.

Prominent among Boston's musical celebrities is Ramon Blanchart, the Spanish baritone, who has been identified also with foremost operatic companies of Europe and America. During the past five seasons he has been the principal baritone with the Boston Opera Company and in that time has been heard extensively throughout America in concert and recital work. At present, in conjunction with his teaching and operatic coaching activities, he is singing a number of guest performances with the Boston Theatre Opera Company. An idea of the high esteem the Boston critics cherish for Blanchart's art, the following press notices indicate:

Ramon Blanchart, baritone of the Boston Opera House, and regisseur of the opera school of the New England Conservatory of Music, gave a song recital last night in Jordan Hall.

Mr. Blanchart as an opera singer has had a long and honorable career. He has sung in many theatres and in various lands, and always maintained the reputation of an artist respecting his art. He first came to Boston as a member of Mr. Russell's San Carlo Opera Company. At the Boston Opera House he has sung in operas of the older repertoire and thus shown his knowledge of sound traditions and schooling in what is called the grand style. He has also been seen and heard in operas of the extreme modern wing, in parts that were first of all dramatic, a singer of music that was antipodal to that in which he had formerly won success. In these modern operas his performance was marked by intelligence and force,

and when he sang in English his enunciation and diction were most excellent, worthy of imitation by singers to whom the English language is a birthright.

Mr. Blanchart wisely chose for his program songs that for the most part make a simple and direct appeal to the hearer; songs that should be sung fervently. His dramatic intelligence served him in the comprehension of the prevailing character of each song, and if at times his fervor led him into gesticulation, the gestures were natural, such as might reasonably be expected of a man whose life has been passed on the stage. As a singer and as an interpreter he was eminently successful in the prologue to "Pagliacci" and in the songs with English words by Tosti and Chadwick. Again he showed a mastery of enunciation and diction in English that was remarkable, and the impression made by Tosti's familiar song and the finely expressive song by Chadwick was so great that the audience insisted on hearing them again.

It was a pleasure to hear the song by Rotoli, the author of many melodies that are too little known by singers arranging programs. Tosti's "Aprile" was sung with much taste, and Mr. Blanchart caught the spirit of the same composer's "Ninon." The Spanish songs were sung with gusto, but we have heard more characteristic ones by Alvarez than "Mia Patria." Mr. Blanchart was heartily applauded in the course of the concert, and after the final group he sang again in response.—Boston Herald.

At the matinee the salient feature was the Iago of Mr. Blanchart, a singer of resourceful skill and dramatic feeling, who may now be counted among the foremost resident artists of the city. Very few baritones can match him in roles that makes demands upon histrionic as well as vocal technique. His grace of repose, his well pointed action in spirited situations and his all around interpretative ability lent

much distinction to the performance of the Verdi masterpiece.—Boston Herald.

Again this season the success of Ramon Blanchart, the world famous baritone, has been most brilliant at the Opera House in Boston, after having sung—with the greatest triumph the imagination can conceive—the role of Don Giovanni as well as others, the great artist has demonstrated one of the greatest powers of resistance. In fact, he, in twenty-seven hours, has broken, we think, one of the most important artistic records, presenting in other brief space of time his interpretation of Gurnemunt in "Traviata," Raffaele in the "Jewels" and Rigoletto in the opera of the same name.

So, again, once more the Boston public may well appreciate the great singer, always the faithful soldier ready for the heavy end. All the North American press has unanimously with a loud voice praised Ramon Blanchart, presenting this illustrious singer as the



RAMON BLANCHART,  
as Scarpia in "Tosca."

truest and best example of faithfulness toward Henry Russell, the truly fortunate impresario who can count among his forces an artist like Blanchart!—Boston Transcript. (Advertisement.)

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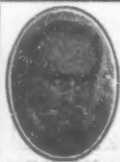
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### Stojowski Public Piano Lessons.

Sigismund Stojowski, the Polish pianist and composer now in America, will inaugurate at the von Ende School of Music, New York, a series of weekly class recitals to which piano teachers, artist students and young concert pianists will be admitted for a public criticism.

The class will comprise two sections—one to consist of players—the other of the listening class. This latter is intended for the busy teacher who has no time for practice, or students whose advancement does not admit of their entrance to the playing class.

Mr. Stojowski gives personal illustration of the various works performed and any student may bring a piece of his own selection. The benefit of this plan of advanced instruction has been demonstrated in the artist classes of the great masters in Europe, Franz Liszt using it as his principal means of instruction. So many applications have already been received that it has been necessary to double the classes.

### War Affects Spiering Pupil.

Nicoline Zedeler, the successful violin soloist of the Sousa world tour a few years ago, is a pupil of Theodore Spiering. She was on the point of leaving for Europe to fill engagements when the war broke out. Mr. Spiering, who had been instrumental in securing a dozen orchestral dates for Miss Zedeler through his acquaintance with the various conductors abroad, holds as an evidence of German punctiliousness, a letter from the conductor at Chemnitz, received just before Mr. Spiering's departure from Berlin, stating his regret at the cancellation of Miss Zedeler's date and expressing hope for her appearance next season.



**Alexander Bloch Heard in Recital.**

Alexander Bloch, violinist, was heard in recital on October 28 at Aeolian Hall, New York. Blanche Bloch assisted at the piano.

Mr. Bloch showed himself to be a player of large and brilliant attainments, with a depth of feeling for the classical school which augurs well for his future. His opening number, the G major Beethoven sonata, No. 10, was played with great beauty of tone, clear phrasing and with genuine feeling for and understanding of the ideas and intentions of the composer.

With such talent as Mr. Bloch possesses, there is no reason why he should include in his programs an empty composition like the Paganini concerto in D major, which was his second number at this recital. Mr. Bloch is not, in any sense of the word, a trickster, and this work of Paganini, with all its technical difficulty and finesse, should be beneath his notice. He played the work brilliantly and in certain of the legato passages there was much charm, but one could but feel that Mr. Bloch's talents and ability would have been better displayed in a more worthy vehicle.

Mr. Bloch's third and fourth groups included the "Lithauesches Lied" (Chopin-Auer), which was interpreted with true sentiment, a "Serenata Napolitana" (Sgambati), delightfully and joyously given, and Hungarian Dance, No. 1 (Brahms-Joachim), in which Mr. Bloch was able to display the force of his rhythm.

The recital closed with the Wagner-Wilhelmj romanza and the Wieniawski polonaise in D major, which latter number Mr. Bloch played with great warmth and brilliancy.

On the whole, this recital was an entertainment of a high order. This artist shows himself to be not only technically a master of the violin, but musically endowed as well. His intonation is excellent; the double stopping, harmonics, bowing and the other requirements of a complete virtuoso are all in perfect shape and ready for use. But it must again be repeated that Mr. Bloch is at his best in compositions which call for depth of feeling rather than for great technical display, and this, more than anything



ALEXANDER BLOCH.

else, speaks well for the genuineness of this young artist's talent.

Blanche Bloch played the accompaniments with much feeling and comprehension.

**Germaine Schnitzer Begins American Tour.**

Germaine Schnitzer began her American tour with a concert at Briarcliff, N. Y., on October 27. She is now on a Western trip which will extend as far as Colorado, where she has been engaged to play the Tchaikowsky concerto in Denver, on November 6. On November 7 she will play in Colorado Springs, and November 10 she is to give a recital in Mason, Ia. On her way eastward, she is booked for a recital in Lowell, Mass., where she will appear on November 16. She then begins a rather extended tour through the South, which will keep her very busy until the middle of December.

Germaine Schnitzer is certainly one of those pianists who are in great demand in America, and it is owing to her repertoire that she is able to respond to all the demands for engagements. In fact, she numbers as many as ten complete recital programs among her many selections, which also include twenty-five concertos.

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Jacques Thibaud, violin virtuoso and musician in the truest sense, was born in Bordeaux in 1880. Up to the age of thirteen he was taught by his father. He then was sent to the Paris Conservatoire, where he studied under Mar-sick, and in 1896 gained the premier prix. To supplement his modest means Thibaud played for several years in the Café Rouge, and was heard there by the conductor, Edouard Colonne, who was so impressed by the young violinist's unusual talent, that he offered him a place in his orchestra. Shortly after, the leader being unable to play the solo part in an orchestral work, Thibaud was asked to take his place, and did so, with such conspicuous success that he became a regular soloist at the Colonne concerts, playing no less than fifty-four times in a single season.

His fame in Paris established, the young violinist visited England, and then America, his tour in 1903 winning him prompt recognition and great acclaim. Since then, Thibaud's standing in Europe and throughout the musical world has been steadily enhanced, until today he is by general consent accorded a place in the foremost ranks of contemporary violinists. As a representative of the French school he is without a rival, producing an exceptionally pure and lovely tone, bowing with elegance, and possessing a caressing style peculiarly his own. After the French composers, he is heard at his best, perhaps, in the



JACQUES THIBAUD.

concertos and sonatas of Mozart, of which he gives an exquisite account, though his repertoire embraces practically the entire scope of violin literature.

For some time Thibaud played on a violin made by Carlo Bergonzi, but he is now the possessor of an even finer instrument, a rare Stradivarius, once the property of Baillet. Thibaud's American tour is under the management of Loudon Charlton, of New York.

**Marion Wright-Powers Heard in Recital.**

Marion Wright-Powers, a young coloratura soprano new to New York audiences, appeared in a song recital in Aeolian Hall, Wednesday afternoon, October 28.

Miss Powers' pleasing voice showed careful training, and she herself displayed excellent musicianship. Although the good sized audience present displayed an interest in Miss Powers' delivery of her first two groups, it was not, however, until the third number, "Chanson Provençale" (Dell' Acqua), that she proved that she had completely won her hearers. An individual grace of manner, and a piquancy well suited to Miss Powers' particular style, accompanied the delivery of this number, and won the deserved hearty applause. La Forge's "Like the Rosebud," the first of the fourth group (this group was devoted to American composers), disclosed some delightfully clear high notes, and a delicacy of interpretation which was effective. Cadman's "The Moon Drops Low" brought out well the singer's dramatic ability, which likewise evoked the approval of her listeners. The "Mad Scene" from "Hamlet" (Thomas), effectively rendered by this singer, made a fitting climax to a well chosen program.

André Benoist, at the piano, was an expert and efficient accompanist throughout.

Alexander Winterberger, once a noted pianist (and pupil of Liszt), died in Leipsic recently, aged eighty-one.

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Anna Case, soprano of the Metropolitan Opera Company; George Dostal, tenor, and Charles Gilbert Spross, pianist, are the artists to appear at the first afternoon musicale of the New York Mozart Society, Mrs. Noble McConnell, president, Saturday afternoon, November 7, Hotel Astor, New York.

This is the program:

Song of the Sea.....	Ware
Rhapsody.....	Dohnanyi
Mr. Spross.	
Ich möchte schweben über Thal und Hügel.....	Sjögren
Lithauisches Lied.....	Chopin
Sylvelin.....	Sinding
Vergebliches Ständchen.....	Brahms
Miss Case.	
Sicilienne from Cavalleria Rusticana.....	Mascagni
Bella siccome un Angelo, from Crespino e la Comaro.....	Ricci
Mr. Dostal.	
Aria from Louise.....	Charpentier
Miss Case.	
Etude Romantique.....	Chaminade
Paraphrase, Fledermaus.....	Strauss-Schütt
Mr. Spross.	
Es blinkt der Thau.....	Rubinstein
Röselin.....	Schumann
Synnov's Song.....	Kjerulf
Norwegian Echo Song.....	Folksong
Miss Case.	
If Thou Wert Blind.....	Johnson
Could I.....	Tosti
Love, I Have Won You and Held You.....	Landon Ronald
Mr. Dostal.	
Aria, Ah, non credea, from Sonnambula.....	Bellini
Miss Case.	

**Marie Hertenstein's Plans.**

Marie Hertenstein, the young American pianist, who is to play in this country this season for the first time, arrived in New York recently from Europe.

Miss Hertenstein has been coaching with Artur Schnabel in Berlin and comes to America prepared with a reper-



MARIE HERTENSTEIN.

toire which is destined to stand her in good stead for the busy season she is to have.

S. E. Macmillen, her manager, has booked several very important engagements for her, two of which are appearances with the Cincinnati Symphony and Russian Symphony Orchestras.

Among the other important concerts she is to play may be mentioned recitals in Indianapolis, Ind.; Lima, Ohio; Cleveland, Ohio; Akron, Ohio; Columbus, Ohio (her native city); Wheeling, W. Va.; East Liverpool, Ohio; Pittsburgh, Pa.; Jamestown, N. Y.; Scranton, Reading and Erie, Pa., and Peru, Ind., in addition to several in which she appears in conjunction with Francis Macmillen, violinist, and Edmund Burke, the Irish baritone. Miss Hertenstein's season opens on November 4 in Lima, Ohio.

**Paul Draper's New York Recital.**

Paul Draper, the tenor, who has returned to America after several seasons of successful concertizing in Germany and England, will give a lieder recital in Aeolian Hall, New York, Tuesday afternoon, November 17. Four songs by Karol Szymanowski will be sung for the first time in America. Other features will be Schubert's "Gesänge des Harfners" and Schumann's "Dichterliebe." E. Romayne Simmons will assist at the piano.

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FLASHLIGHT PHOTOGRAPH OF MISCHA ELMAN'S LAST CONCERT AT THE AUDITORIUM, MELBOURNE, AUSTRALIA, JUNE 13, 1914.

### More Praise for Kerr.

If there are any musicians who blame the war for the loss of engagements, there is one artist, at least, who cannot be counted among them. It is quite the reverse, in fact, with U. S. Kerr, the baritone, who has opened his season with an unusually large list of engagements, in one instance giving three recitals in one week.

In last week's issue of the MUSICAL COURIER, press criticisms were published relating to two of the recitals referred to above, namely, those at Hartford and Bridgeport, Conn. One of the following criticisms refers also to the Bridgeport engagement, and the other is one of the many which followed the Scranton success:

The ballroom of the Stratfield was well filled last evening at the concert given under the auspices of the Girls' Friendly Society of St. George's Church.

U. S. Kerr, baritone, and A. W. Burgemeister, pianist, gave a very interesting and varied program. Mr. Burgemeister accompanied Mr. Kerr and also played one solo, a rhapsody by Liszt, that was interpreted with considerable color, the pianissimo parts ringing clear and mellow. Mr. Burgemeister responded to the applause by playing, with much charm, that always delightful "To the Spring," by Grieg.

Mr. Kerr's numbers were varied in selection and held the interest throughout the program from the charming French song that opened the recital to the stirring "Two Grenadiers" at the close. This called forth an encore, "Absent," by Metcalf, that gave much pleasure to the audience, both for the song itself and the manner in which it was interpreted. Mr. Kerr's perfect diction added much to the pleasure of the evening. Schumann's "Die Lotosblume," in the first half of the program, and the wonderful prologue from "I Pagliacci," by Leoncavallo, in the second part of the program, were numbers that will linger long in the memories of those present. Both Mr. Burgemeister and Mr. Kerr earned applause in the "I Pagliacci" number.

Mr. Kerr . . . substituted "Asra," by Rubinstein, for Stephens' "Nightingale," in the last part of the program.

The program was as follows: "Kypris," Holmes; "Du bist die ruh," Schubert; "Widmung," Schumann; "Die Lotosblume," Schumann; "Der Sieger," Kahn; "The Ballad of Trees and the Master," Chadwick; "Faith," Chadwick, Mr. Kerr; "Rhapsody," No. 12, Liszt, Mr. Burgemeister; prologue, Leoncavallo; "The Gull," Sinding; "The Nightingale," Stephens; "The Night of Love," Schutt; "A Swan," Grieg; "In the Moonlight," Haile, and "Two Grenadiers," Schumann, Mr. Kerr.—Bridgeport Daily Standard, October 23, 1914.

U. S. Kerr, whose fine baritone voice has given pleasure to Scrantonians on several occasions, was heard here again last night. A. W. Burgemeister accompanied Mr. Kerr with expression and feeling.

The first part of the program was made up largely of songs by German composers and Mr. Kerr sang most of them in the original language. The opening song was Holmes' "Kypris," and was followed by "Du bist die ruh," by Schubert. Then came a double number, "Widmung" and "Die Lotosblume," by Schumann.

"Verborgenheit," by Wolf, followed and the dramatic and showy "Der Seiger," by Kahn, was a delight. Mr. Kerr put great feeling in the "Asra," by Rubinstein, which was sung in English, and closed with "Faith," another number in English, by Chadwick.

At the beginning of part two, Mr. Kerr announced that he would substitute "Like Dew on the Sweet Blush Roses" for his third number, in place of "The Nightingale," by Stephens, and that his closing number would be "The Two Grenadiers," by Schumann, in place of the "Toreador" song from "Carmen," which he had sung here several times before.

Leoncavallo's prologue gave the singer an opportunity for dramatics and also to show his skill in recitative work, in both of which branches of his art he acquitted himself with credit. Sinding's "The Gull" was the second number in the second part of his program and preceded the first substituted number, "Like Dew on the Sweet Blush Roses." Then came "The Night of Love," by Schutt; Grieg's "A Swan"; "In the Moonlight," by Haile, and "The Two Grenadiers," in the order named. . . . He never sang more beautifully.—Scranton Times, October 22, 1914.

### Mischa Elman in Australia.

Mischa Elman's final concert in the Auditorium at Melbourne, Australia, the audience and participants at which are shown in the accompanying flashlight, taken on June 13 of this year, was evidently greeted by a capacity house.

This is one of the sufficient proofs of the large following Elman has gained in far off Australia.

The young Russian violinist is easily discernible in the right foreground.

### Witek to Open von Ende Recital Series.

Anton Witek, violinist and concertmaster of the Boston Symphony Orchestra, and his wife, Vita Witek, the Berlin pianist, will open the series of artist recitals at the von Ende School of Music, New York, on Saturday evening, November 7. Mr. Witek is scheduled to play the Beethoven violin concerto.

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### Alma Peterson's Success.

Alma Peterson, prima donna soprano of the Chicago-Philadelphia Grand Opera Company, is of Swedish-American birth. She began her career as a church choir singer, occupying positions in the leading quartets of the Twin Cities. She is twenty-four years old and as a concert singer is well known throughout the Middle West and Northwest, where she has appeared in recital and oratorio. She has also filled important engagements with large orchestras as soloist, her latest appearance being with the St. Paul Symphony Orchestra shortly before the latter's disbandment. Maestro Campanini, of the Chicago Grand Opera Company, heard Miss Peterson sing during the visit of that organization to St. Paul last season and at once offered the young soprano a two years' contract, which she accepted. Miss Peterson was to have made her debut in Chicago this fall with the Chicago Grand Opera Company, but was prevented from doing so by the latter's suspension owing to the war abroad. Miss Peterson, in view of her enforced idleness, will undertake a concert tour and is open to engagements for oratorio, recital and with symphony orchestras. Her voice is lyric soprano of exceptional quality and range. Her repertoire is an extensive one, ranging from classic to modern music.

Some press notices are herewith appended:

Cries for Peterson! Peterson! filled the big auditorium, and when the popular singer returned to the stage not only bouquets, but baskets of flowers were handed over the footlights to the soprano



ALMA PETERSON.

who was evidently first in the hearts of the audience.—St. Paul Daily News.

Seldom has a more captivating singer appeared before the Thursday Musical than Alma Peterson, of St. Paul, who contributed a group of songs to yesterday's program that were a feature of real artistic worth. Her voice is a lovely one capable of large expression.—Minneapolis Tribune.

Artistic is the word that applies to Miss Peterson's lieder singing. She expresses a great range of emotional feeling and much subtlety of insight, together with excellent technic.—Minneapolis Journal.

A voice of singularly beautiful timbre, well sustained, beautifully placed and evincing intelligence of exalted character.—St. Paul Pioneer Press.

Miss Peterson's singing of Swedish folksongs was refreshing in the extreme. She is an artist of great simplicity and possesses a voice that reaches one's very heart.—St. Paul Dispatch.

Seldom have the wonderful numbers for soprano in Handel's "Messiah" been sung here with greater depth of feeling or with more exquisite charm of voice.—Stillwater Gazette.

Alma Peterson, the popular St. Paul soprano, gave a finished and wholly excellent interpretation of the role of Barbara. Indeed Victor Herbert's "Natoma" proved none the less interesting for being rendered in concert form.—Duluth Tribune.

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## Rare Violin Art.

It is not often that New York concert audiences are treated to such elevated and ingratiating violin art as Maud Powell exhibited at her Aeolian Hall recital on Tuesday evening, October 27. Long an accepted musical figure of prime importance in America's tonal world, Miss Powell has not stood still upon that reputation, but has striven and studied with tireless zeal and ambition to widen her repertoire, extend her technical and interpretative powers, and come into yet closer communion with the inner spirit of art and the thoughts and ideas of the composers she interprets.

In all of the Powell readings, as exemplified last week, there speak a fine authority, a large sense of confident musicianship, a perfect artistic understanding, and a complete mastery of all the formal and mechanical bases which form the foundation of all musical performance. Maud Powell's wide culture and exceptional intelligence were reflected in every measure of her playing, and the connoisseur appreciates at once that she has studied her violin not only with her fingers but also with her brain.

It was due, no doubt, to Miss Powell's correct conception of the true values in violin literature that she chose the D minor concerto of Vieuxtemps as her opening number. Too much stupid criticism has been leveled at Vieuxtemps and too many attempts have been made by ill balanced commentators to sweep him out of his proper place in the repertoire and history of the fiddle. It seems certain that Miss Powell felt keenly the popular misconception of the newer generation about such a typical violin composer as Vieuxtemps and her revival of the brilliant and engaging concerto was an undeniably graceful tribute. The work revealed the fact that despite its lack of very deep musical ideas, it is a sincere piece of writing and contains melodic charm and much violin writing of the most agreeable and characteristic sort. As a vehicle for the revelation of Miss Powell's many sided talents the D minor concerto served admirably, for the performer's own dignity and unflinching sense of proportion gave the piece its deserved atmosphere of worth and her skilful interpretative nuances, many colored tone, big style, and impeccable mechanism, made the Vieuxtemps measures throb and glow with a fascination that was as vital as it was irresistible.

Strauss' E flat sonata (assisted by pianist Moore) formed another unusually interesting feature of the program. It is a composition unduly neglected by violinists, and for no apparent reason, as it has a plentiful vein of melody, is musically of a high order, and exhibits on the part of the composer an unflinching knowledge of the manner in which to present the instrument in its most effective phases. Miss Powell played the sonata beautifully and was ably aided and abetted by her partner at the piano.

For such selections as Tartini's variations on a theme of Corelli, Pugnani's prelude in e allegro, and Nardini's "Larghetto," Miss Powell is ideally equipped by nature and experience, and it need hardly be said that she gave the revered classics their appropriate tinge of majestic simplicity, even while she put at their service also the wide resources of tone and technic with which her thoroughly modern knowledge of the violin help her to intensify and adorn all her renderings. In this old music the mobility of the Powell tone and the suppleness of the Powell bowing shone to especial advantage.

Two Brahms-Joachim Hungarian dances, a Sibelius "Valse Triste" and "Musette" (delightful moreaux of infinite harmonic and atmospheric charm), Florent Schmitt's very attractive "Rock-a-Bye-Song" and Arbos' languorous and timely "Tango" gave room for the presentation of Maud Powell's lighter graces and these were received by the audience with no diminution of the marked favor which they had bestowed on her serious offerings earlier in the program. The Powell concert left a sense of an art evening superlatively well spent.

## Tietjens' Studio Musicale.

Paul Tietjens gave his first studio musicale at his studio, 11 East Fifty-ninth street, New York, Tuesday afternoon, October 27, with the assistance of Adele Laeis-Baldwin.

The following program was rendered:

Allegro in F minor.....Phil. Eman. Bach  
Intermezzo.....Brahms  
Mr. Tietjens.  
Blind.....Paul Tietjens  
Woodland Love Song.....Paul Tietjens  
Songs of a Sailor's Sweetheart (a song cycle).....Paul Tietjens  
Sailor Song.  
The Storm.  
My Star Upon the Sea.  
The Sea Beach.  
Fulfillment.  
Adele Laeis-Baldwin.  
Sonata appassionata.....Beethoven  
Mr. Tietjens.  
The Dayspring.....Paul Tietjens  
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## MUSIC OF THE WEEK.

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November 4, afternoon, Blanche Goode, Aeolian Hall, New York.

November 4, evening, Yvonne de Treville, Brooklyn Academy.

November 4, evening, Mme. Schnabel-Tollefson and Horatio Connell, Aeolian Hall, New York.

November 5, afternoon, Leonard Borwick, Carnegie Hall, New York.

November 5, afternoon, Ketaw Kaluntuchy Sequoyah, Brooklyn Academy.

November 5, evening, Boston Symphony Orchestra, Carnegie Hall, New York.

November 5, evening, Hamish MacKay, Aeolian Hall, New York.

November 5, evening, Louis Elson and Alfred de Voto, Brooklyn Academy.

November 6, afternoon, Yvonne de Treville, Aeolian Hall, New York.

November 6, evening, John McCormack, Orange, N. J.

November 6, evening, Harold Bauer and Mme. Hudson-Alexander, Morristown, N. J.

November 6, evening, Amato with Boston Symphony Orchestra, Brooklyn.

November 6, evening, Percy Hemus, Aeolian Hall, New York.

November 7, afternoon, Boston Symphony Orchestra, Carnegie Hall, New York.

November 7, afternoon, Harold Bauer, Aeolian Hall, New York.

November 7, 11 a. m., Oscar Gareissen, 64 East Thirty-fourth street, New York.

November 7, afternoon, Mozart Society, Hotel Astor, New York.

November 8, afternoon, Frank Gittelton, with the New York Symphony, Aeolian Hall, New York.

November 9, afternoon, Marta Milinowski, Aeolian Hall, New York.

November 9, evening, Marie Morrissey, Aeolian Hall, New York.

November 10, afternoon, Florence Hinkle, Aeolian Hall, New York.

November 11, afternoon, Johanna Galski, Aeolian Hall, New York.

### Bertha Yocum Heard in Recital.

E. Bertha Yocum, pianist, gave a recital in the chapel of Belhaven College, Jackson, Miss., on Monday evening, October 12. Miss Yocum opened her program with Saint-Saëns' arrangement of the Bach "Gavotte," from second violin sonata, which was followed by the Beethoven sonata, "Quasi Una Fantasia," op. 27, No. 2. Her second group was formed by "Romance," in F sharp, by Schumann, and the "Ballade," in G minor, by Brahms. Two Chopin numbers formed her third group, and her final selection was the sixth Hungarian rhapsody of Liszt.

The Jackson daily papers commented on her playing as follows:

Bertha Yocum was heard in her first recital at the college last night. The chapel was crowded to its utmost capacity. The high talent and splendid attainments of the musician, which she evinced, delighted the audience.—Daily Clarion-Ledger, Jackson, Miss.

Miss Yocum played before an audience that taxed the capacity of the auditorium. . . . As Miss Yocum performed her deep and varied program, the audience felt that they were indeed listening to an artist. She possesses a fluent technique with beautiful, rich melody tones. Her program consisted of numbers from the old masters, and in the execution of it she manifested a wonderful interpretative ability.—Jackson Daily News.

### Returned and Returning from Abroad.

Ossip Gabrilowitsch and Clara Clemens Gabrilowitsch returned on the Cunard liner Carpathia, October 28.

Bessie Abbott was a passenger on the steamer Carpathia also.

Albert Reiss, tenor of the Metropolitan Opera Company, and Mrs. Reiss arrived on the French steamship Chicago from Havre, October 27.

The Flonzaley Quartet members have arrived in America from Europe.

Carl Stasny, pianist, returned to Boston from abroad, October 7.

Cleofonte Campanini, general manager and musical director of the Chicago Grand Opera Company, arrived in New York, Friday, October 30.

Florence Macbeth, coloratura soprano of the Century Opera Company, arrived on the steamship Cedric, Friday, October 30.

### Dr. von Hase Resigns.

Hermann von Hase, LL. D., has resigned from the firm of Breitkopf & Härtel, of Leipsic.

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NEW YORK, WEDNESDAY, NOVEMBER 4, 1914.

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gartner. He has been expelled from the French  
Society of Authors, Composers and Publishers of  
Music. At latest accounts Weingartner was bearing  
the blow as bravely as he could.

From Lincoln, Neb., comes the news that the  
Story Tellers' League of that place will use plots of  
the Wagnerian operas for their meets this year.  
The most brazen story Wagner ever told was when  
he said that Meyerbeer and Mendelssohn had no  
real talent.

A falling chandelier, weighing sixty odd pounds,  
almost killed Leopold Stokowski the other day at  
a rehearsal of the Philadelphia Orchestra in the  
Academy of Music. Fortunately the descending  
mass missed the conductor by a few inches, and  
beyond shock he suffered no ill effects from the  
mishap, greatly to the relief of his men and of all  
musical Philadelphia.

A history of the Boston Symphony Orchestra,  
which has been written at the request of Major H.  
L. Higginson, founder of the Boston Symphony  
Orchestra, is now ready for the publisher and the  
book is supposed to appear by November 18, which  
is Major Higginson's eightieth birthday. The vol-  
ume will recount the history of the orchestra from  
its earliest times to the spring of 1914, and will end  
with a list of all the works played by the B. S. O.  
during its career.

On another page of this issue will be found an ac-  
count of the formal opening of the Cincinnati Sym-  
phony Orchestra season, written for the MUSICAL  
COURIER by Prof. Edgar Stillman-Kelley. The safe  
return of Dr. Kunwald from Europe seems to have  
occasioned real rejoicing in Cincinnati, and he was  
given a royal reception by the audience, although  
that was due also, as Prof. Stillman-Kelley reports,  
to the excellence of the readings vouchsafed by him  
and his organization.

Remarkable is the popularity in New York of  
"The Tales of Hoffmann," playing this week at the  
Century Opera. For over twenty-five years Offen-  
bach's pretty work was the most neglected here of  
all the grand operas, and not until Oscar Hammer-  
stein revived it did the metropolis seem to realize  
the beauty of the score and the picturesqueness of  
the story and its setting. There are many other  
half forgotten gems in the opera comique and Spiel-  
oper repertoire and the success of "The Tales of  
Hoffmann" ought to encourage American grand  
opera managers in giving some of the older works  
a chance with modern audiences.

Among the distinguished musical arrivals in New  
York last week were Cleofonte Campanini, general  
manager and musical director of the Chicago Grand  
Opera Company; Florence Macbeth, the coloratura  
soprano, who is to have some appearances with the  
Century Opera Company; and Leonard Borwick,  
the English pianist, who will make his reappearance  
in New York, at Carnegie Hall, on Thursday after-  
noon, November 5, presenting this program: Organ  
fugue in G minor, Bach-Borwick; rondo in G, op.  
51, No. 2, Beethoven; three harpsichord lessons,  
Scarlatti; sonata in F minor, op. 5, Brahms; theme  
varie in A major, op. 16, No. 3, Paderewski; seren-  
ade in A major, op. 3, No. 5, Rachmaninoff; etude  
de concert, F minor, Liszt. Just returned from

a long Antipodean tour, which resulted in ad-  
ditional fame for the artist, he is in excellent play-  
ing trim, and to judge by the newspaper notices he  
received across the Pacific, Borwick's pianism and  
musicianship must be more impressive than ever.  
New York awaits his reappearance with exceptional  
eagerness, as his sensational debut here a few years  
ago is remembered gratefully.

Another important addition to New York's colony  
of piano pedagogues is Alberto Jonas, who arrived  
in this city from Europe last week and will settle  
here for the present, devoting himself to teaching  
and to occasional recital appearances. Mr. Jonas  
was one of Berlin's best known instructors, and so  
indispensable did many of his pupils consider his  
services to be that a large part of his class followed  
him to America. Already his studio is one of New  
York's busy musical spots.

Latest confirmed MUSICAL COURIER reports from  
Europe regarding musical casualties in the war are  
to the effect that Fritz Kreisler is recovering rapidly  
from his slight injuries, while Rudolf Krasselt,  
conductor of the Charlottenburg Opera, and Dr.  
Besl, conductor of the Berlin Royal Opera, are in  
the hospital as the result of serious wounds received  
at the front in Belgium. Aladar Rado, the Hun-  
garian composer, was killed in a recent Austrian at-  
tack against the Servian main line.

This week the New York Philharmonic is mak-  
ing a tour of New York State and New England,  
beginning at Boston last Sunday. After the Bos-  
ton concert, the orchestra visits not only Springfield  
and Troy, but also smaller cities like Holyoke,  
Watertown, and North Adams. The soloists for  
these towns are Florence Hinkle, Efrem Zimbalist  
and Leo Schulz, first cellist of the Philharmonic.  
The next New York concerts will be given in Car-  
negie Hall, November 12 and 13, with Julia Culp  
as soloist and with a program including the "Sche-  
herazade" suite of Rimsky-Korsakow, the first  
public performances of Hadley's "Lucifer" and the  
Smetana overture to "The Bartered Bride."

America is making good its boast that Europe's  
martial activity will be this country's musical gain.  
Three of our native musicians, all of them in the  
first rank, held the concert boards in New York  
last week. They were Maud Powell, Albert Spald-  
ing and Alma Gluck, and the trio met with a royal  
reception on the part of the hearers. So far as  
American audiences are concerned, the parochial  
custom of admiring everything that is foreign and  
sneering at homeborn talent belongs to a period that  
happily is past. Nowadays merit is the only pass-  
port to public favor in the American concert field,  
and extraordinary foreign names draw our com-  
patriots only when the accomplishments of those  
with the freakish appellations also are extraordi-  
nary.

Boston recently heard its Mayor Curley make a  
speech in which he declared that Major Higginson  
will leave \$1,000,000 to the Boston Symphony Or-  
chestra in order to insure its perpetuation, and that  
he now expends annually about \$40,000 in order  
to make up the deficit of the orchestra. The or-  
chestra has so far cost him \$900,000. Considering  
that Eben Jordan has put about \$500,000 into the  
Boston Opera, it must be admitted that when a rich  
man at the Hub likes music and wishes others to  
like it he is willing to pay munificently for his  
hobby. As a banker, Major Higginson never would  
be remembered in Boston after his death; as the  
benefactor of the symphony orchestra of that city  
he will be glorified with eternal fame. Why do  
not other men who are merely rich follow the Hig-  
ginson example? Andrew Carnegie should make  
a beginning by restoring the Pittsburgh Orchestra,  
and Henry L. Ford might continue the good work  
by endowing the Detroit Orchestra.



## MUSIC AND MILITARISM.

Everything that John F. Runciman writes is well worth reading, not only because it is full of interest, but also because of its suggestiveness. In an editorial called "German Music and the Prussian Spirit," which he published recently in the London Saturday Review, there are a number of statements which are not founded firmly on facts, but only on the personal opinion of the writer himself. John F. Runciman asks: "What is the secret of the decay of German music?" He evidently takes it for granted that everybody acknowledges German music to be on the decline. But that is only a matter of opinion, and opinions often differ. German music may, or may not, be decaying. It is not an established fact that German music is going down hill, and John F. Runciman consequently has no logical right to say: "What is the secret of the decay of German music?" All he has the right to say is: "I do not like the modern music of Germany." Carl von Weber had a right to his opinion that Beethoven was "fit only for the madhouse" after writing the seventh symphony, and Chopin had the right to think that the new composition which Schumann had just dedicated to him was "not music at all." This cry of modern decay is as old as the hills. The poets of ancient Rome often wrote about it.

John F. Runciman says: "Modern German music does, indeed, reflect the modern German mind and ambition." Of course it does. What great art is not a reflection of the national mind? The most permanent works of art yet produced were decidedly the reflection of the Greek artists of the golden age of Athens.

Dante is a reflection of the mind, learning, and theology of a thirteenth century Italy, and all Shakespeare's characters are English. Shakespeare, too, had a fairly high opinion of himself, if his sonnets mean anything. Why blame Wagner for inordinate self-esteem and not find fault with Shakespeare for writing,

"Not marble, nor the gilded monuments  
Of princes, shall outlive this powerful rhyme?"

If Horace was permitted to publish his thirtieth ode, in which he asserts that his writings are more durable than brass, and loftier than the pyramids, why should not Wagner be allowed his favorite expression, "I"?

The Scotchman's prayer that the Lord might "gi'e us a good opinion o' oursel's" has been very generously answered. The main difference is that Horace, Shakespeare and Wagner really had something to be conceited about, whereas the very great majority of mortals have not.

John F. Runciman makes the "merest guess" that Wagner's idea of a German was a man with "tastes and habit of mind fostered by study of Goethe, Schiller, Feuerbach and Schopenhauer, and the musical works of Beethoven and himself." We hardly believe that the modern Prussian is sufficiently subject to the influence of the German Goethe who exclaimed: "If only we could remodel the Germans after the pattern of the English!" We were under the impression that the modern Prussian wanted to remodel the English after the pattern of the Germans. The culture of modern Germany does not appear to be singularly dominated by Goethe's conception of culture. He says: "National hatred is a singular thing. You will find it commonly most violent where there is the lowest measure of culture. There is a point, however, at which it disappears wholly and where one stands, as it were, above nations, and is affected by the fortunes and distresses of a neighboring nation as if they were one's own."

No; John F. Runciman had better guess again and leave Goethe out when seeking the roots of that modern Prussian culture which Wagner was supposed to have exhibited in his prose works and

which modern German composers are supposed to exhibit in their musical works.

Does the modern military spirit of Prussia affect the modern music of Germany? We do not refer to the actual war which now disrupts every art and occupation. We are looking for the military spirit in music. Richard Strauss is not a Prussian. If he has the Prussian militarism in his blood he has not succeeded in making himself popular with the dominating personality of the Prussian military force, the Kaiser, who is fond of Gluck's unmilitary music to classical Greek stories.

The romantic and melodious Weber was a Prussian; but he lived long before the military spirit was so rampant. Meyerbeer and Mendelssohn were born in Prussia, but descended from peaceful and industrious Jewish ancestors. The one great modern Prussian composer is Brahms, whom his admirers rank with Bach and Beethoven, and whom his detractors accuse of dullness and of almost everything except a martial and arrogant spirit.

Arrogance and boasting are not necessarily founded on military efficiency. The boasting in Purcell's "King Arthur," to which John F. Runciman refers, was written at a time when England's power was at its lowest, and when the merry monarch, Charles II, was too busy with his actresses and ladies of the court to be troubled with insignificant affairs like battleships. While the opera singers were boasting of their prowess, the Dutch admiral, de Ruyters, was sailing the channel with a broom at the masthead in derision of the English fleet which he had swept from the sea.

Of course, it may be pointed out to us that the boasting in "King Arthur" referred to a very distant period in English history. In reply we say that Wagner's reference to German song in "Die Meistersinger" was put in the mouth of an actor impersonating a sixteenth century singer. Wagner took good care that the song the boaster had to sing was a good deal better than any Italian, Netherlandish, or English song of that period. Who cares what opera choruses and actors boast? It is part of the theatrical game. Sophocles makes the ancient Ajax boast that he was "a man such as Troy hath not seen in all the host who came from the land of Greece." One of Shakespeare's characters, John of Gaunt, praises England in this burst of poetry:

This royal throne of kings, this scepter'd isle,  
This earth of majesty, this seat of Mars,  
This other Eden, demi-paradise;  
This fortress built by Nature for herself  
Against infection and the hand of war;  
This happy breed of men, this little world,  
This precious stone set in the silver sea.

Another Shakespearean character dares the "three corners of the world to come in arms." The gravedigger in "Hamlet" says that everybody in England is mad.

Trinculo, in "The Tempest," says that when the English "will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian."

We really see no offence in the "Lohengrin" prophecy that German arms will always be victorious. That is stage talk, and nothing more. So is Nanki Poo's ballad in "The Mikado":

For where'er our country's banner may be planted,  
All other local banners are defied!  
Our warriors, in serried ranks assembled,  
Never quail—or they conceal it if they do.  
And I shouldn't be surprised if nations trembled  
Before the mighty troops to Titipu.

John F. Runciman is apparently more of a fluent writer than a logician if he thinks that Wagner should have put English song on the level of German song only because England employed Wagner and sent money to Beethoven. The real reason why Wagner should have ranked English song high, is

that in the sixteenth century England was musically ahead of Germany and fully the equal of Italy.

But let us stop all this mixing up of music with militarism. The one and only international language of the world is music. It lives on a plane high above all the artificial and temporary political divisions of the day. The human note in the great composers' works has a message for the human hearts that beat beneath all the flaunting and defiant flags of Europe.

We are all boosters, every one of us. The Chinese call their land the Celestial Empire, and the Russians speak of Holy Russia. A Frenchman is ever ready to prove that France is the intellectual leader of the world. An Englishman takes it for granted that everybody knows the British Empire is the most magnificent that ever existed. And where is the American who has not said that the United States is the greatest country in the world?

Therefore if Wagner, and a few million of his countrymen, think that German culture is the only culture worth mentioning, we must consider it a harmless amusement. We have no admiration for the man Wagner, and we think his volume of confessions a disgrace. But his glorious music is as much unlike his private life as the crimson rose is unlike the manure in which its stalk is embedded. We may not be able to free ourselves entirely of our political and national bias, but let us try and keep our attention on the great Germans, the great Englishmen, the great Frenchmen, who dwell in everlasting amity on the summit of Parnassus.

### PHILHARMONIC OPENING.

New York welcomed with unmistakable pleasure the resumption of activity by its favorite orchestra when the Philharmonic Society gave its initial concerts of the season at Carnegie Hall, Thursday evening, October 29, and Friday afternoon, October 30, under the leadership of Josef Stransky.

The program presented no music unknown to this town, and therefore the chief interest of the listeners centered upon the playing of the orchestra, which was found to be of the same invigorating and finished quality which won so much praise last year. The men have reached a wonderful stage of efficiency as an ensemble body and in every department of their performance revealed uncommon confidence, knowledge and musicianship. The loveliness of the Philharmonic tone and the virtuoso brilliancy with which the organization attacks technical flights already have become traditional in New York since its oldest symphonic association was revived a few seasons ago (thanks to the initiative chiefly of the late Mrs. George R. Sheldon) and shaking off its long spell of comatoseness leaped at a bound into the vital and progressive spirit of the age.

A charming presentation of Dvorák's "New World" symphony (a work built on tunes that sound Bohemian and are colored with Bohemian imagination) was perhaps the most ingratiating feature of last week's program, although the familiar excerpts of Berlioz's "Damnation of Faust" also came in for a goodly share of appreciation. Strauss' "Don Juan" glowed with all the color which the score calls for, and Stravinsky's very queer and effective bit of symphonic joking, "Fireworks," brought out all the fine bravura of the doughty band of instrumentalists. They were rewarded throughout the program with great bursts of handclapping.

Maximilian Pilzer is serving as temporary concertmaster of the Philharmonic, and had several chances to make his fine tone and elegance of technique agreeably noticeable.



### THE CRIME OF YOUTH.

Alma Gluck is a shining example of how much can be achieved by a young American artist in this country without waiting for the stamp of European approval before inviting the criticism and the patronage of our public. When it is considered that Mme. Gluck's career is only some half dozen years old, that she made her first important New York appearance at the Metropolitan, that all her vocal training was obtained in this country, that she still is young, and that she dares to give song recitals and render Lied classics at Carnegie Hall, the enormity of her crime against the conventions may readily be grasped by even the casual observer of musical doings on this custom ribbed little island.

Last Saturday afternoon, October 31, Mme. Gluck, radiantly beautiful and looking shockingly young, opened her program with Rameau's "Roisinsigns amoureux" and had the temerity to adorn the song with fine tone production and polished phrasing. Mozart's "Zeffiretti lusinghieri" exhibited matured style and a blessed legato—two qualities which Mme. Gluck really should not possess until twenty years from now. Handel's "Come, Beloved," and Haydn's "The Mermaid's Song," completed a group of classics that according to prayerful devotees of hidebound usage should have been respected by Mme. Gluck, but not sung. However, she sang them exceedingly well and seemed to enjoy doing it as much as her hearers enjoyed listening.

Schumann's "Der Nussbaum," "Er Ist's" and "Intermezzo," and Brahms' "Botschaft Sonntag" and "O, liebliche Wangen," revealed a degree of lyrical ecstasy and poetical elevation quite presumptuous in youthful Mme. Gluck. She should have failed to grasp the spirit of those songs, as may have been expected by the old fogies who regard the great German lieder in the nature of puzzles to be solved by only one or two singers in the whole world. A group of Little Russia folksongs (arranged by Efrem Zimbalist) had quaintness and sentiment to aid the performer's sweet voice.

Fantasy, archness, tenderness and romantic fervor, none of them Mme. Gluck's rightful possession until the acquisition of her first wrinkle, made their appearance liberally in Rachmaninoff's "Frühlingsfluten," Glazounow's "The Nereid," Charpentier's "Les cloches felées," Massenet's "Crepuscule" and Ravel's "Tout gai." Three Vogrich songs, one by Horsman, one by Homer and La Forge's unfailing effective "To a Messenger," closed an exacting program sung throughout in such amazing fashion that the vast audience cheered Mme. Gluck as though her hair were silver. She is exasperatingly young to be so successful.

### MINNEAPOLIS PROTESTS.

We are very glad to print the attached communication from Wendell Heighton, manager of the Minneapolis Symphony Orchestra, which bears on a matter of importance:

Minneapolis, Minn., October 24, 1914.

To the Musical Courier:

In your issue of October 14, under a Detroit heading, was the following statement: "The idea is to develop in Detroit an orchestra of local musicians more or less (as was done in the case of the Minneapolis Orchestra), and not import foreign musicians."

This statement reflects an erroneous impression which I have found exists in other places as well as Detroit, and even where the facts should be better known.

When the Minneapolis Symphony Orchestra was formed some twelve years ago, there was in the city a nucleus of good musicians available, many of whom had played in the symphony orchestras of Boston, New York and Chicago. To complete the membership a number of experienced symphony men of repute were brought in, and this has been done more or less every year, as the orchestra was enlarged and developed from a local to a national institution. Today there are just eight men of the original Minneapolis contingent and practically the entire present membership is made up of men who have played in the

foremost orchestras of Europe and America. Every principal is an artist of distinction, and the personnel throughout, in point of artistic ability, previous positions held, and experience in other great orchestras, will compare favorably with that of any other orchestra in America.

To create or hold the impression that this orchestra is or has been built up from local material, is an injustice to the Minneapolis Symphony Orchestra, to Emil Oberhoffer its conductor, and to the loyal people of Minneapolis who have contributed the financial resources (as was done in Boston by Col. Higginson), which have enabled Mr. Oberhoffer to develop in this city of the Northwest, one of the greatest orchestras in the world. Remarkable as are Mr. Oberhoffer's gifts and abilities, he could not have built up such a wonderful orchestra had he not been given the financial support that has enabled him to engage the finest artists anywhere to be had. And were the orchestra not so constituted it could not have won from the best critics of the country the verdict that it is to be classed with those of Boston and Chicago.

Respectfully,

WENDELL HEIGHTON.

The misapprehension to which Mr. Heighton refers has been general in the East particularly, and his explanation comes as a timely clearing up.

Minneapolis is not a very great distance from the population center of the United States, yet to much of the country, especially the east, it seems somewhat remote. Neither the size or location of Minneapolis, however, would preclude its having the finest orchestra in America, given the conductor and the financial support to enable him to gather the best artists to be had. Each year has seen a decided improvement in the personnel of the Minneapolis Orchestra, a gradual replacing of the merely good men with the best to be found. The changes this season are of prime significance, for their "first" players could not be better and the remainder compare favorably man for man with those of any other orchestra.

Yet over and over again newspapers and periodicals repeat that Minneapolis has an orchestra made up of local players, which through Mr. Oberhoffer's abilities and training has become a very fair organization. Oftentimes it is the prejudiced opinion of those who wish to belittle Minneapolis (because perchance they happen to live in a larger city), or in some cases to make propaganda for the orchestras of, say Spodunk or Oatville.

The great musical problem of Minneapolis, a marvelously progressive and ambitious city, is to overcome the handicap of its size and location. In the case of real musicians who know and appreciate the qualities of a fine orchestra, Minneapolis has nothing to complain of, as from them the city's orchestra gets credit, as a rule, for its technical perfection and fine musical ensemble.

The Minneapolis Orchestra will not visit New York this season, and in fact will come no further east than Ohio. Next year the organization plans to make the most comprehensive tour it has yet undertaken, including New York and Boston. The Chicago concert this season will be late in February next—probably Sunday afternoon, the 28th.

### PAVLOWA PRIZE WINNERS.

Awards have been made in the Pavlowa prize dance music contest, and this week when Pavlowa opened her 1914-15 American tour in Bridgeport, she danced to the music of the winning compositions. Edward C. Moore, of Chicago, and Philip I. Jacoby, of San Francisco, each gained a \$500 cash prize, the former composing music for the new social dance, "Pavlowana," which the Russian premiere danseuse originated last summer, and the latter writing the music, which Pavlowa will use for her equally new "Gavotte Renaissance." The third cash prize of \$500 is divided between Henry B. Ackley, of Waukesha, and Harry R. Auracher, of Chicago, these young men appearing as collaborators in the music to be used by Pavlowa in the third of her new dances, the "Pavlowa Waltz."

The total number of piano scores received in the contest were 288. Edward C. Moore is the music editor of the Chicago Daily Journal. Composer

Auracher is twenty-eight years old. In 1912 he had the satisfaction of having his operetta, "The Pearl Maiden," performed in New York, Philadelphia, Boston and Chicago. Henry B. Ackley, nineteen years old, is a junior at Carroll College, Waukesha, Wis. Philip I. Jacoby only two months ago won with a composition entitled "Nineteen Fifteen" the prize offered by the San Francisco Bulletin for the exposition song.

### SOME QUAKER CITY MUSIC.

A visit to Philadelphia last Friday afternoon, October 30, occasioned a hearing of the symphony orchestra of that city at the Academy of Music, and the MUSICAL COURIER representative was glad to find that he had difficulty in securing a seat owing to the capacity audience on hand.

No more flattering remark could be made about Conductor Leopold Stokowski than to say that he interested his hearers intensely in the Bruckner E flat symphony, better known under its title of the "Romantic." The romance in the work is a long and winding one, for it lasts close to fifty minutes and covers a wide range of musical moods, none of them intrinsically compelling through rare melodic beauty or fascinating orchestration. The romance in the "Romantic" is decidedly bourgeois, a love story of the peasants, and it takes tact and imagination on the part of a conductor to impart distinction to a score of that sort which does not elevate itself very far above the soil, romantically speaking. The Stokowski style of reading always is graphic and to follow his resourceful stick and note the skill with which he bridged over the specious musical episodes in the symphony and sent home with added impetus its few inherent powerful moments was of itself an absorbing phase of the concert and a source of keen delight. His mastery of his orchestra now is based on long and intimate association and he makes the most of its many virtues, chief among which are the big and luminous tone which seems to be a permanent feature of the Philadelphia ensemble, and an attack remarkable in its unanimity and incisiveness. A fine dignity and air of conscious authority lie over the work of the leader and his players, based on mutual confidence and esteem, but Stokowski has by no means lost his ability (nor his desire) to bring out the declamatory and picturesque elements of the music he interprets, and for that blessing he is duly thanked by a community which has to endure much musical preaching from others and therefore is grateful to Stokowski for his poetizing. He gave also a warm blooded and scintillating performance of the first Hungarian rhapsody by Liszt. The attitude of the audience throughout the concert left no doubt as to the status in Philadelphia of the most popular baton hero that town ever had.

Frank Gittelton, the young American violinist, who has been winning golden tributes (and ducats, let us hope) in Europe, played Lalo's concerto in F and scored a genuine and overwhelming success. He is a born fiddle genius, at one with every fiber of his instrument, putting it through its technical paces with amazing aplomb, coaxing from it a tone of rare sensuous quality, and tempering its utterance with refined musicianship and an unusually subtle sense of tonal and structural proportion. He caught exactly the spirit of elegance and élan which should resound from the polished pages of Lalo. The andantino was an exquisite piece of lyrical presentation on the violin. Propulsive temperament glowed through the brilliant passages of the concluding allegro, but Gittelton, in spite of his youth, held his performance within strictly musical limits at all times and lost neither his artistic repose nor his acutely balanced rhythmical control. He is an undeniably significant addition to the violin ranks and his reception by the audience was nothing less than a joyous one.



### A NEW MUSIC PAPER.

A new musical quarterly is to be put out by G. Schirmer, Inc., the music publishers, the issues to appear in January, April, July and October. The editor will be O. G. Sonneck, and the advance announcement states that the new paper is to have "a field of usefulness legitimate and distinctive from that of the excellent musical weeklies and monthlies published in the English language."

It is not to be a magazine devoted to the technical or professional interests of the music teacher, virtuoso, etc. In addition to the reading matter "there will be announcements by American and foreign publishing firms," but "no other kind of advertisements will be admitted. The magazine will not include news items, editorial paragraphs, reports of concerts, etc., nor a review department."

While a paper devoted to educational and ethical musical purposes always is welcome in the circles which are interested in such a journal, it seems unusual for its projectors to state in advance in their prospectus that the Musical Quarterly will present "serious and thoughtful reading matter, but not too heavily, or too eruditely, or too brilliantly put." Then follows a list of contemplated contributors all of whom doubtless will be glad to hear that they are not too brilliant.

Dr. Richard Strauss started such a magazine some years ago and named it "Die Musik." He later complained to a member of the MUSICAL COURIER staff that he was disappointed in the number of persons who subscribed to the Strauss paper. However, with the facilities possessed by the house of Schirmer, the difficulty of the German periodical should not prove to be an obstacle. There are many Americans who take music seriously enough to take the new Quarterly. We wish it success.

### DIPPEL OPERA ARRIVES.

Andreas Dippel's Opera Comique Company opened its career last Wednesday, October 28, at the Forty-fourth Street Theatre with a production of "The Lilac Domino," a three act operetta, music by Charles Cuvillier, and libretto Americanized (from the German) by Harry B. Smith and Robert B. Smith.

Mr. Dippel's experience has brought him into contact principally with the musical elements of the theatrical world, and therefore it was to be expected that in his new enterprise the tonal side would shine with particular lustre. It did. In fact, the music, the singing and the orchestral leading were the features of the performance. Cuvillier's score is charming in all that the word implies. It has melody, grace, rhythm and instrumental piquancy. In some of its episodes it rises easily to the heights of opera comique, notably in the finales and several of the ensemble numbers.

Eleanor Painter, a recruit from grand opera, proved to be possessed of a winsome personality, decided acting ability, a lovely voice and excellent knowledge of singing. She made a pronounced hit and easily has a sure future as a comic opera "star" if she remains in that field. Wilfrid Douthitt, an English baritone, was another vocal asset to the piece. His organ is remarkably clear and well trained. In one song he did a sensational tour de force by holding a high tone for thirty-five seconds. Others in the cast were satisfactory, but the two singers mentioned far outshone all the rest.

The libretto is based on a very old plot and is not handled with any particular wit or resource, but through effective personal methods, comedians John E. Hazzard and Robert O'Connor manage to keep the audience in prolonged good humor.

Anselm Goetzl, the conductor, takes rank as the best baton wielder of comic opera in this country. He had his forces under wonderful control and made his orchestra especially play as punctiliously

and correctly as though they were discoursing symphony. He is a real find.

In staging, costuming, lighting, etc., fine taste were displayed, and the selection of the chorus showed a keen discernment for female pulchritude. A representative audience greeted the premiere and applauded it warmly. The general opinion is that Andreas Dippel has supplied New York with a very high class entertainment, which should prosper strikingly.

### FIXED PITCH.

A correspondent writes to this effect:

Will you kindly inform me whether all instrumentalists of renown have absolute pitch; and is absolute pitch essential to success? Can it be acquired, or is it due to a certain formation of the ear drum?

Not all instrumentalists of renown have absolute pitch. We know many famous artists who can tell only approximately what a note is when they hear it. Not all composers have it. We personally know a number of them—some of them of international repute—who cannot tell a note when they hear it, particularly if it is sounded alone, without harmony.

Absolute pitch is not to be acquired by practice except by those who have a fine enough ear. Nearly all of those who have it have had it since infancy.

We speak rather dogmatically on this subject because we have given it a good deal of attention for years, for the simple reason that we—the present writer of these paragraphs—have had the ability to name instantly any note sounded since our earliest childhood and have consequently taken a special interest in fixed pitch.

The most remarkable case we ever knew was that of a blind tuner who could tune a piano absolutely to the standard pitch without a tuning fork and while surrounded with a dozen pianos in various stages of stringing and chipping. We stood beside him and heard him do it repeatedly as a test.

A piano tuner once related to several of us assembled musicians that he had met a farmer's daughter in Australia who would name by ear any note on her old fashioned piano. In her case, however, she had no standard except the instrument, which was out of order and about a third below pitch. But she had the gift of fixed pitch just the same, and it would take her only a short time to learn the names of the notes at the right pitch if she had the chance.

In our opinion it is only a matter of time until fixed pitch will be the common passion of the human race. Generations of musical culture will accomplish what is now somewhat of a rarity. Few persons are color blind; most persons are sound "blind," so to speak.

Of course we can prove nothing. Our conjecture has no scientific value. Yet we cannot help believing that in time the universal cultivation of music will make the general ear more subtle. Fixed pitch may be the possession of a man who has no remarkable musical talent. It is a purely physical gift resulting from an eardrum, or tympanic membrane, more than usually sensitive to the varying vibrations of notes of various pitches.

The possessor of fixed pitch recognizes different sounds as easily as the eye knows red and blue, green, yellow, and other colors. A trained musician, with a cultivated ear that naturally has the gift of fixed pitch, can analyze full orchestral chords and name the notes played by the different instruments. This is only a matter of training and experience; but the natural ear must be fine to begin with. The famous Latin adage about the poet being born, not made, might just as well be said about the ear: "Auris natus, non fit."

Stricken French and English soldiers are being sung to in the hospitals by the Duchess of Westminster.

### ALGY'S LEADEN COMPOSITIONS.

Algernon Ashton emerges from the war zone with one of his world-shattering epistles, which reads as follows:

10 Holmdale Road,  
West Hampstead, London, N. W., October 18, 1914.

To the Musical Courier:

Among the latest "war items" there is the truly startling intelligence that Germany's supply of lead for the manufacture of bullets is causing some anxiety in Berlin and Essen, and that in order to maintain the supply the German Government has commandeered the whole of the plates of lead and zinc used in the production of music scores! Furthermore, it is stated that no discrimination has been made in the commandeering of these plates, and that even the classical works of the great masters have been seized for the melting pot, in order that bullets may be manufactured at Krupp's for the army, in consequence of which many of the great German music publishers are said to have been ruined! If this really be a fact (and I can still scarcely credit it), then it would only go to prove in what dire straits Germany already finds herself through the war. But should the foregoing actually have happened, no British composer would suffer more by this horrible action than I, as practically all my principal works, including quintets, quartets, trios, sonatas, as well as hundreds of piano pieces and songs, have (most unfortunately, as it now turns out) been published by German firms, and a great many of the music plates were my own property.

Yours very obediently,

ALGERNON ASHTON.

We have called up Kaiser Wilhelm on the telephone and inquired as to the truth of the melting rumor. The Kaiser's reply enables us to inform Mr. Ashton that the latter need have no fear about his own publications or those of the classical masters. Germany is not undergoing a bullet famine and the music plates have not been touched by her nor will they be at any stage of the war. We trust that Mr. Ashton will feel relieved; we repeat that we have this reassuring news direct from the Kaiser.

### ANY RELATION?

From "Variations," MUSICAL COURIER, October 21, 1914. From the Boston Transcript, October 23, 1914.

And, by the way, those Americans who shudder at the consonantal Russian, Belgian, French and Galician names, should remember our own Quemquamoguisett and many other similar tongue twisters to be found on the American map.

"Variations," MUSICAL COURIER, October 21, 1914. Philadelphia Ledger, October 23, 1914.

We are still awaiting the photographs depicting the damage done by the Allies when they capture towns.

Which way will American sympathies swing when the ruins in Germany are photographed?

### MENDELBERG DEAD.

From Amsterdam the MUSICAL COURIER receives the terse cable information that Wilhelm Mengelberg, the famous conductor of the Concertgebouw Orchestra, is dead in consequence of an accidental fall. No other details are forthcoming at the present moment.

Mengelberg was one of the guest conductors of the New York Philharmonic several years ago and scored a rousing success with his leading of Strauss' "Heldenleben." He was one of the directors, too, of the London Philharmonic.

The music of the stock ticker is silent throughout our land these days and the average citizen does not miss its insidious song.

## BRILLIANT OPENING OF CINCINNATI SYMPHONY SEASON

Dr. Ernst Kunwald Given Enthusiastic Welcome.

By Edgar Stillman Kelley.

Cincinnati, October 30, 1914.

The cloud of anxiety and suspense which had prevailed in the musical circles of Cincinnati during the past month, owing to the unavoidable detention of Dr. Kunwald in Europe, was definitely dissipated yesterday afternoon when this popular conductor stepped upon the platform of the Emery Auditorium, and his appearance was the signal for an enthusiastic reception. Genuine was the pleasure experienced by those present on seeing the gifted interpreter of the great masters; a pleasure enhanced by the high quality of the program and its excellent performance.

The stirring events of the past few months necessarily have exerted an inevitable influence upon the musical as well as the political world, and the program showed a decided tinge of this contemporaneous warlike coloring. As Dr. Kunwald is a native of the city that gave birth to the "Heroic Symphony" it was but natural that he should have selected this masterpiece of Beethoven as a fitting means of expressing the emotions experienced by multitudes of sufferers in the various countries at present involved in such unhappy strife. Equally in keeping with this appropriate selection was the serious consideration which it received at the hands of Dr. Kunwald and the orchestra. Indeed, there were moments, especially in the first two movements, where the word "exalted" is the only available one to be employed. Kunwald, though habitually conducting from memory, always edits the classical scores with the greatest care—not only in respect to phrasing and bowing, but with reference also to tempi, nuances, etc. Certain procedures which he has "read in" to the work while sometimes startling, are nevertheless worthy of serious consideration. Thus, in the first movement at the beginning of the working out section he takes the tempo considerably slower than we are accustomed to hearing, but by means of this very procedure he brings out the harmonic

value of the modulations in the transition, which are sometimes lost when taken too fast. Particularly pleasing was his introduction of the theme in E minor.

At this point I should like to call attention to the personnel of the orchestra, which is much the same as that of last season, in spite of the obvious difficulties of European travel. The various executants were in good form and one could not fail to note the excellent work with which the wind section supplements the able body of strings. This was especially noticeable in the thrilling strains of the "Marcia funebre." The finale was performed in a manner that displayed a great variety of tone color, clarity of phrasing and many happy contrasts of light and shade. Indeed, Dr. Kunwald's superb conception of the entire composition was truly inspiring.

Dr. Kunwald placed us under great obligations for bringing out Grieg's "Variations on an Old Norwegian Romance," the reading of which would have gratified the composer. The work runs to truly symphonic proportions and is characterized by a great variety of orchestral devices and individualized treatment of the subject.

We frequently hear the assertion made by the devotees of abstract music that Wagner, the composer, is surpassed by certain symphony writers of the late nineteenth century; if they will but study the score of the vorspiel and "Liebestod," from "Tristan and Isolde," and compare it with any German symphonic work, they will find a quality of harmonic profundity and an eloquence of orchestral utterance as yet unattained by their symphonists. This was again brought to mind on hearing Dr. Kunwald's poetic interpretation of one of the last great words in music.

Cincinnati is to be congratulated on this brilliant opening of the symphony season, and a word of gratitude is due those public spirited citizens who are supporting this artistic enterprise.



### NOTICE TO PUBLISHERS.

*This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.*

*Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.*

*Particular attention given to works of American composers and their products.*

### Oliver Ditson Company, Boston.

FIVE QUATRAINS FROM THE RUBAIYAT OF OMAR KHAYYAM.  
Set to music by James H. Rogers.

There is no straining after any unusual effects which might be supposed to add an Oriental flavor to this music. On the contrary, the composer appears to have put down on paper his natural and spontaneous themes just as the words suggested them to him. The result is a work that is grateful to the singer because of the perfect adjustment between the words and the music. And the music is earnest as well as passionate. Another of its merits is its simplicity which permits it to be played by almost any amateur accompanist.

Justice to the poet, Edward Fitzgerald, demands that his name be added to the next edition of this admirable cycle. The original Persian text of the old astronomer-philosopher-poet would never have been known to the general public if the English poet had not crystallized it into verse.

A literal translation of the original, made by Robert Arnot, reads thus:

Existing things were already predestined upon the table of creation. The brush did not paint good and bad. With destiny God imprinted whatever should be imprinted, and the efforts that we make in these directions are wholly lost.

E. H. Whinfield, who made a 500 verse translation of

the whole of Omar Khayyam's original, makes the following verse express his translation of the Persian:

'Twas writ at first, whatever was to be,  
By pen, unheeding bliss or misery,  
Yes, writ upon the tablet once for all,  
To murmur or resist is vanity.

Edward Fitzgerald made 101 stanzas, founded on selections from Omar Khayyam. These selected stanzas of Fitzgerald have become famous because they are the work of an original poet and not merely the product of a translator. It is hardly right, then, that the name of the English poet should be omitted from such a quatrain as the following, which James H. Rogers has used in the second song of his cycle:

The moving finger writes; and, having writ,  
Moves on: nor all your piety nor wit  
Shall lure it back to cancel half a line,  
Nor all your tears wash out a word of it.

This verse belongs as much to Fitzgerald as "As You Like It" belongs to Shakespeare, who found his original in Lodge's "Rosalynde."

"EXERCISES FOR THE HIGHER PIANOFORTE TECHNIC." By Isidor Philipp.

This volume, which is No. 196 of the Ditson Edition, contains twelve exercises, filling fifty-nine pages. These exercises are exceedingly difficult, and as equally valuable to students of the piano who are sufficiently advanced to profit by them. Fingers single, double and triple, wrist, forearm all come in for a very searching examination, which will soon discover any weaknesses. All pianists should possess this volume, which is the product of a great French artist of long experience. The book is dedicated to the American pianist, Felix Fox.

The attention of choir masters is called to the long list of all kinds of Christmas music published by the Oliver Ditson house. There are Christmas anthems and Christmas carols literally by the hundred. In one respect alone are they uniform, and that is the excellence of the engraving, printing and paper.

### John Church Company, Cincinnati.

"THE CHRISTMAS DAWN." A cantata for solo, quartet and chorus, with organ accompaniment. Text compiled by Rev. John McNab. Music by Charles Gilbert Spross.

There ought to be, and probably is, a great demand for just such practical, melodious, simple and effective works as these; for there are hundreds of church choirs throughout the country that are altogether unfamiliar with the dramatic and semi-operatic style of most cantatas, and that could by no manner of means get an orchestra together for the accompaniment of the same. But a work of the nature of "The Christmas Dawn," written in the church anthem style by a popular song and anthem composer, and ac-

companied by the organ, is a cantata that ought to meet with instant success.

### Boston Music Company, Boston

"SELECT FESTIVAL MUSIC FOR THE ORGAN." Compiled and edited by Dr. William C. Carl.

There are four volumes of these well selected works by composers of all nationalities and styles. Vol. I consists of Christmas music, Vol. II is for Lent and Easter, Vol. III for Whitsuntide and Thanksgiving, and Vol. IV for weddings, funerals and other services. Dr. William C. Carl has brought his long experience and cultured judgment to the task of selecting the best numbers available, and he has fingered an occasional passage, indicated a practical registration for the average three-manual organ, and, in other ways, has displayed intelligent discrimination in his editing of the varied styles.

The volumes are engraved and printed in the Boston Music Company's usual high class manner and are uniform with the other volumes of this edition.

"SIX SONGS." With English versions by Bliss Carman. Music by Henri Duparc.

It is to be hoped that this beautiful edition will help to make better known the works of a composer whose excellence is only equalled by his unwarranted obscurity. Shattered health and compulsory retirement from the arena have had a great deal to do with this fine musician's lack of popularity. But the fact that César Franck dedicated his great D minor symphony to Duparc is sufficient to show that he had some kind of merit. Saint-Saëns also went out of his way to make a piano transcription for two pianos of Duparc's symphonic poem, "Léonore." These six songs recently issued by the Boston Music Company are works which the composer spent many years in revising and polishing. They represent his best work in miniature.

### A FEW LONDON NOTES.

London, England, October 22, 1914.

There is at present and promises to continue throughout the season a complete absence of recitals of individual artists. This week, Saturday, sees the end of Sir Henry Wood's promenade concerts which have been running every evening since August at the Queen's Hall. The Sunday afternoon series of this same orchestra have already begun and their regular symphonic season of course is also about to begin. The New Symphony Orchestra at the Albert Hall also has its Sunday afternoon concerts, but its usual symphonic series will not be held. Then there will be some choral activity as previously outlined in these letters. That is, this is the winter's program as outlined now, but as to whether, considering the circumstances, these rather ambitious plans will be carried through if the public does not adequately come to the support of the concerts is another question.

Last Sunday, for instance, there was a meagre audience at the Albert Hall at the regular afternoon concert.

These Sunday afternoon concerts are a particular distinctive feature of English musical life. It must be confessed that the programs presented—both at the Queen's Hall and the Albert Hall—are characterized more by variety than excellence of choice, but I suppose they are planned to suit the taste of their audiences. They are programs which, if presented for the serious consideration of musical audiences in any civilized country, would be laughed out of court—or rather out of the concert hall.

A short time ago I had the pleasure of calling on Blanche Marchesi, whose London home is a veritable joy to the lover of fine things in the home. She has among her various art treasures a magnificent collection of rare Chippendale specimens, and more good paintings than one sees in three Royal Academies together. Notwithstanding the war Madame Marchesi has a very large and increasing class this winter, and aside from rolling trills on the vocal cords, she keeps them very busy rolling bandages and knitting for the soldiers, among whom Mme. Marchesi's son, who has already had a pretty thorough experience of actual warfare in north France, may be found.

Speaking about music, Mme. Marchesi told me that of all the voices which come to her after having been trained by other teachers, the best and the least damaged are from America, the worst from Germany, although she thinks that German singing in general has improved in late years. She attributes this fact to the influence of the excellent American singers who have been pioneering in Germany in the last few years. "When the Germans," she said, "hear excellent singers like the late Putnam Griswold, Mr. and Mrs. MacLennan, Maude Fay and Marcella Craft, to mention only a few, they realize that there is a better method of singing than their own and, by careful imitation, have really succeeded in improving their standard of singing in the last few years, as I have noticed for myself among those who come to me from that country." A most interesting theory, though one which I think many will be disposed to dispute.

I was very sorry that absence in Paris last Saturday prevented me from attending the concert in the Albert Hall given under the patronage of her Majesty the Queen by



Clara Butt and Kennerly Rumford. Needless to say there was a huge audience which raised the profits devoted entirely to charities. There was an audience which absolutely filled the great hall and enthusiasm was rampant. Mme. Butt and Mr. Rumford are giving no less than twenty-two concerts between now and Christmas on their own initiative in London and the large English and Scottish cities, the entire proceeds of which will be devoted to various funds for relief of distress caused by the war. Among these funds is one for the relief of fellow musical artists not so fortunately situated as themselves, and another is one personally administered by the artist couple, who take care to see that every penny really goes where it does actual good and relieves necessity. The big concert last Saturday produced no less than £1,500 for the Queen's Fund for Women Workers. What a fine work these two great artists are doing with their magnificent gifts! These concerts, remember, are all undertaken on their own initiative and they are not taking one penny of fees.

H. O. OSGOOD.

### John McCormack's New York Recital.

John McCormack, the Irish tenor, was given another rousing welcome at his first concert of the season, in Carnegie Hall, New York, Saturday evening, October 31.

The big auditorium was filled to capacity, and every number, from Mozart's aria, "Don Giovanni," to the old favorites, "Mother Machree," "Mollie Brannigan" and "I Hear You Calling Me," etc. (the last three being among the encores) was greeted by a storm of applause, which again confirmed the complete enjoyment that New York audiences find in the Irish tenor's singing.

Mr. McCormack's program was generous at the outset, but the audience was not satisfied until one, two, three and even four encores after nearly every group had been added, and it is to the credit of the tenor that he so graciously responded to these demands.

He was in excellent voice and mood, and again convinced his listeners of the extraordinary quality of his voice in every detail and his method of delivery, which is quite his own.

To describe here McCormack's qualities of voice and his individual style of delivery is altogether unnecessary, for McCormack's unique place on the concert platform is established, and his Carnegie Hall appearance on Saturday evening added but another strong link in the great chain of his successes, both in America and abroad.

His programmed numbers were: Aria, "Il mio tesoro" ("Don Giovanni"), Mozart; "There's on Earth But One True Precious Pearl" (Hungarian folksong), arranged by Korbay; "Sylvain," Sinding; "Oh! Thou Billowy Field," Rachmaninoff; "The Bard of Armagh," arranged by Hughes; "The Banks of the Daisies," arranged by Stanford; "The Banks of the Suir," arranged by Milligan Fox; "Pluck This Little Flower," Ronald; "Lovely Kind and Kindly Loving," Scott; "Life and Death," Taylor.

Donald McBeath, violinist, assisted the tenor with numbers consisting of "Romance in G," Beethoven; "Ave Maria," Schubert-Wilhelm; "L'Abbeille," Schubert-Wilhelm; "Wiegenlied," Reger; "Tambourin," Kreisler, receiving his due share of deserved applause.

Edwin Schneider's skillful accompaniments were again in marked evidence.

### Scott's Songs Sung at Women's Club.

Songs by the American baritone-composer, John Prindle Scott, were given a prominent place on the program at the first meeting this season of the Women's Press Club at the Waldorf-Astoria, New York, Saturday afternoon, October 31.

Eugene Scudder, tenor, sang "A Sailor's Love Song," "The Revelation," "John o' Dreams" and "The Secret"; La Rue R. Boals, baritone, "My True Love Lies Asleep" and "The Death Triumphant," the composer being at the piano.

These songs show decidedly commendable versatility in concept and musicianship. "The Revelation" and "John o' Dreams," two especially pleasing songs written in lyric style, are among his last works. "The Secret" has been widely sung. Orville Harrold, the tenor, includes it on his concert programs. In "The Death Triumphant," Mr. Scott shows a decided aptitude for the dramatic. Whether he writes in the purely lyric style, in ballad form, or dramatic, his works are found to be particularly melodious, to be attractively harmonized, to contain plenty of tonal color and to be effective.

### Century "Opera Talks."

"The Tales of Hoffmann" was the subject upon which Havrah Hubbard based his "Opera Talk" on Sunday afternoon, November 1, at the Century Opera House, New York. As a person in the audience was heard to remark, it is not necessary to study a libretto in order to enjoy an

opera, after having heard Mr. Hubbard deliver one of his interesting talks upon that subject. The final "Talk" of the series will be given next Sunday afternoon, when "Aida" will be dealt with.

### Laura Maverick Sings with German Society.

Laura Maverick, mezzo contralto, was the principal soloist at the Beethoven Männerchor concert given in the Lexington Opera House, New York, Sunday evening, November 1.

Mme. Maverick was especially happy in her choice of songs, the Gluck aria, "Che faro senza Euridice," from the opera "Orfeo," and a group, "Zueignung," Strauss; "Hoffnung," Reichardt, and "My Star," Spross, to which she added the Ware "Mammy's Song," as encore.

Plenty of applause and immense bouquets of chrysanthemums gave evidence of the audience's enjoyment, not only



LAURA MAVERICK.

of the pleasing quality of her voice, but of her commendable interpretations of the well chosen songs.

Carl Hahn played his own melodious and interesting work for violincello, "Lied ohne Worte," and "Vito" (Spanish Dance), Popper, for one number on the program. Both were thoroughly enjoyable.

Mr. Hahn accompanied Mme. Maverick (Mrs. Hahn) in each of her songs.

### Century Sunday Evening Concert.

Wagner was the composer of the evening at the Sunday night concert at the Century Opera House, New York, November 1, selections from eight of his works being given. The orchestra, under the direction of Ernst Knoch, did some excellent playing, their numbers being the overture to the "Flying Dutchman," prelude of Act III of "Lohengrin," the "Good Friday" music from "Parsifal," and the overture to "Tannhäuser."

Bettina Freeman was the first soloist, singing "Dich theure Halle," from "Tannhäuser," very acceptably. Maude Santley sang the aria of Adriano, from "Rienzi," with excellent effect. Her fine mezzo voice was particularly well suited to this aria, which is but seldom heard.

Louis Kreidler was heard in "Wotan's Farewell" and "Feuerzauber," from the "Ring" cycle. Mr. Kreidler's excellent diction and fine interpretative ability were well displayed in this number. These qualities, combined with a splendid baritone voice, make him an artist par excellence.

Gustaf Bergman effected his first appearance at a Sunday night concert this season, singing the prayer from "Rienzi," his sympathetic voice being uncommonly appealing in this number. The "Evening Star" song, from "Tannhäuser," was sung by Graham Marr and his rendering resulted in enthusiastic applause.

Lois Ewell sang two studies from "Tristan," and Augusta Lenska was heard in Erda's song, from "Rheingold."

The audience was unusually large. Contrary to the general custom at Sunday night concerts at this house, no encores were given, a great disappointment to the hearers, apparently, for the applause following each number was prolonged.

Now that Arthur Adams has £100 for the words of Australia's national song and Theodore Tourrier £100 for the music, it's up to the N. S. W. Musical Society to give some one £100 to sing it.—Exchange.

### Carl Friedberg's Debut.

The debut of a pianist new to New York always is a red letter event in the musical circles of this town and in consequence Carnegie Hall held a rapt band of keyboard devotees last Monday afternoon, November 2, when Carl Friedberg made his initial American appearance in a program which promised to constitute a decisive test of his abilities. It comprised the G minor fantasia and fugue by Bach-Liszt, Beethoven's E major sonata, op. 109, Schumann's "Etudes Symphoniques," Brahms' G minor ballade, E flat intermezzo and E flat rhapsody, and a Chopin ballade, valse, etude and polonaise.

The newcomer is a modest, unaffected artist whose outward bearing at once suggested seriousness and absorption in his musical task, and he had not played many minutes before those qualities became apparent as the fundamental basis of his pianistic equipment. He has sound artistic instinct, understands fully the structural and emotional content of the compositions he expounds, adapts his style to their requirements, observes finically the tenets of good taste, and shows keen sensed appreciation of the dynamic limitations of his instrument. As a producer of tone he commands high respect and admiration, for the sounds he projects are of noble and voluminous kind, tempered always to the character of the work in hand. Technically, Friedberg is master of that advanced measure of mechanical dexterity which one expects nowadays of all pianists who have right to be considered as of the superior rank.

With careful analytical precision and yet without dry pedantry, the player laid bare the formal outlines of the Bach number, and his nimble fingers and pliable wrists were fully equal to the ornate polyphonic masses with which Liszt has seen fit to adorn the severe simplicity of the earlier master. Friedberg performed the opus in big, convincing fashion and displayed not the least trace of nervousness.

The Beethoven sonata had an agreeably sane and well wrought rendering, its contrasting moods of cheerfulness, gentle melancholy, and deep gravity being brought out in admirable manner, the adagio being especially eloquent in utterance.

Schumann's symphonic studies make exacting demands on a player's fantasy and musicianship, but Friedberg withstood the test splendidly and set forth all the varying tone pictures with resourcefulness and effect. Many judges agreed that he is a Schumann interpreter of rare power.

Unfortunately press exigencies prevent a detailed discussion of the other numbers on the program, but the fact can be stated that Friedberg pleased his hearers in everything he performed and scored a solid and gratifying success. He should be one of the season's frequent musical pleasures.

### Charles Bowes Settles in New York.

Charles Bowes, of Paris, has recently arrived from that city and has decided to cast his lot with Americans, and establish himself in New York City.

Mr. Bowes tells of his many interesting experiences during August and September, when he was acting as guide and interpreter with the English army in Paris, and of the heartrending scenes he saw when he was working in the hospital established at the Claridge Hotel, Avenue Champs Elysees.

Mr. Bowes has made a specialty in his six years' work in the Jean de Reszke school of tone production. His success in Paris in this line of work has proven his ability in this, his chosen work.

He is teaching temporarily in the home of a friend, but will have a studio in a very short time, so any communications addressed care of the MUSICAL COURIER will reach him.

## THE CINCINNATI SYMPHONY ORCHESTRA

DR. ERNST KUNWALD, Conductor

On Tour November, January  
February, March and April

KLINE L. ROBERTS, Manager  
12 Times-Star Bldg., Cincinnati

# CHICAGO IS A FLOURISHING CENTER OF MUSICAL ATTRACTIONS.

Concerts, Recitals and Music School Activities Are Indicative of a Busy Season—Chicago Symphony Novelties—Century Opera Well Advertised Through Advance Press Work—News of the Week.

Chicago, October 31, 1914.

One of the musical events of the week was a recital at the Fine Arts Theatre, Sunday afternoon, October 25. The program was presented by Elizabeth Rothwell-Wolff, soprano of the Royal Court Theatre of Vienna, who had the able assistance of Edna Gunnar Peterson, pianist, and Ridgley Hudson, tenor.

Mrs. Wolff's selections were varied and pleasing. At first there was noticed a decided uncertainty of tone, combined with poor breathing, but as the program continued these faults disappeared. In the second group, Mrs. Wolff distinguished herself by an excellent rendition of Goldmark's "Die Nachtigall als ich sie fragte," while her closing numbers sent the audience away admiring her artistic interpretation, and the rich quality of her voice. Miss Peterson's work at the piano was excellent, showing a mastery of technic as well as depth of feeling and poesy. Her selections were enthusiastically received, and she responded graciously to encores. In two varied groups of songs Mr. Hudson pleased the audience, though he failed to do more. His voice is under excellent control, which was shown to best advantage in Bernard's "Ca fait peur aux oiseaux" and Handel's "Where'er You Walk." The accompanists of the afternoon, Walter Henry Rothwell and Laurence Doerig, deserve mention for their excellent assistance, the work of each being all that could be desired.

MARIE SUNDELIUS AND ALBERT LINDQUEST IN CONCERT.

At a concert given last Sunday afternoon at Orchestra Hall by the Swedish National Chorus the soloists were Al-

bert Lindquest, tenor, and Marie Sundelius, soprano. Tickets not having been sent to this office no report of the affair can be given. From hearsay and reviews appearing in some of the daily papers, however, the work of both Miss Sundelius and Mr. Lindquest was highly satisfactory.

HERBERT MILLER'S RECITAL.

Herbert Miller, baritone, will appear in a song recital on Monday evening, November 9, at the Germania Theatre. Gordon Campbell will act as accompanist. A very well balanced program has been arranged and a large attendance is expected.

CHICAGO SYMPHONY ORCHESTRA'S UNIVERSITY CONCERT.

The next concert to be given at Leon Mandel Assembly Hall, under the auspices of the University of Chicago, by the Chicago Symphony Orchestra, Frederick Stock, conductor, will take place on Tuesday afternoon, November 3. Selections by Mozart, Brahms, Liszt-Stock, Massenet and Coleridge-Taylor are inscribed on the program.

PRESIDENT'S RECEPTION OF AMATEUR MUSICAL CLUB.

The president's reception of the Amateur Musical Club will be held in the Assembly Room, Fine Arts Building, Monday, November 2, at 2.30 p. m. A musical program will follow and will be furnished by Lora Withers Biggs, Fannie Bloomfield Zeisler, George P. Upton and Agnes Lapham. Edith Shaw Brown will play the accompaniments.

HOWARD SHELLEY GIVES MUCH PUBLICITY TO CENTURY OPERA.

Howard Shelley, the popular press representative of the Century Opera Company, has sent this office a biography of each and every artist of the organization and other material which will be of great help, before, during and after the season of the Century Opera Company at the Auditorium. The daily papers have given much space of late to the Century, thus proving once more that a good publicity man is one of the best assets an opera company can boast of. Certainly Mr. Shelley through his connection in Chicago is the best press representative the Aborns could have secured. Mr. Shelley is the only one connected with an opera company in Chicago who has his entree in the smart set here, not only as press representative of the opera company, but especially as he is a member of the smart set in any locality he may be residing.

MACBURNY'S PROFESSIONAL PUPILS IN RECITAL.

Last Monday evening, October 26, at the Hamilton Park Field House, the second of the MacBurney winter series of recitals given by professional students of his class took place. Miss Pettinger could not sing because of laryngitis, but was replaced by Grace Brune Marcussen, soprano, and North W. Faulkner, tenor. John Doane, a very

capable accompanist, who acts as coach in the MacBurney studios, assisted the artists and did remarkably well at sight. Mme. Marcussen and Mr. Faulkner had sung in Rockford, Ill., the night before, but Mr. MacBurney urged them to sing even though they had had but little rest, and the program was beautifully presented. Miss Pettinger, dramatic soprano, slated for last Monday, will present her program of American songs on November 9.

FRANK PARKER LEAVES CHICAGO.

Frank Parker, formerly of Chicago, has just left this city to become director of the music department of the Cedar Valley Seminary, Osage, Iowa.

THEODORA STURKOW RYDER'S NEW SONG.

Theodora Sturkow Ryder has just finished a new song with words by Mrs. J. B. Carpenter, which so delighted her that she had it sung by Mme. Arendt at the Chicago Woman's Club, Wednesday, October 28. The name of the song is "Love's Feast."

At the Sturkow Ryder studios, Saturday, October 31, Mme. Devore, violinist, and Mrs. Ryder, pianist, played the sonata in A major, by Handel. The other numbers were furnished by students, including Ruth Hanak, who played Haydn's sonata in D major; Erna Blythe Smith, who was heard in Beethoven's sonata, op. 26; and Alexander Alison, who presented the berceuse "Seven O'Clock," by Hartmann, and Friml's "Bohemian Dance."

HERMAN DEVRIES TO GIVE OPERATIC PERFORMANCE WITH PUPILS.

Since opening his studios in the Fine Arts Building three years ago, Herman Devries has given recitals with his pupils in the Fine Arts Theatre, and a number of operatic performances at the Studebaker, among them two acts of "Manon," two acts of "Don Giovanni," two acts of "Romeo and Juliet," one act of "Faust," one act of "Carmen," one act of "Lakme," and one of "Mirelle." In response to requests for repetitions of "Lakme" and "Don Giovanni," Mr. Devries will give the first act of the former and two acts of the latter with his students in the near future. The cast for "Lakme" will be as follows: Lakme, Mrs. Thomas J. Prindiville; Malika, Marie Yahr; Ellen, Dorothy Cannon; Rose, Filomena Sarcone; Mrs. Benson, Margaret Gaffey; Gerald, Grant Kimbell; Frederic, Lemuel Kilby; Nilakantha, Florian Varkony, and Hadji, Leroy Wetzel. The cast for "Don Giovanni" will be: Don Giovanni, Lemuel Kilby; Leporello, Florian Varkony; Don Ottavio, Grant Kimbell; Masetto, Frederic T. Blum; the Commendatore, John F. Harris; Donna Anna, Hazel Eden Mudge; Donna Elvira, Ethel Magie, and Zerlina, Mrs. George Hixon.

NEWS FROM CHICAGO MUSICAL COLLEGE.

Chicago Musical College Orchestra gave the first public recital of the season, Saturday morning, October 31, in the Ziegfeld Theatre. As usual the theatre was crowded to the last row with students and their friends. The program was given under the direction of Karl Reckzeh.

The orchestra now has seventy members and the management of the Chicago Musical College has made a special feature of the Wednesday morning rehearsals of the orchestra, and has issued invitations to business men and women in the loop who find it possible to spend the hour from 11 to 12 on Wednesdays in the Ziegfeld Theatre, listening to what might properly be termed a public rehearsal. This scheme has proved remarkably attractive and has met with success from the start.

Felix Borowski will lecture in the Ziegfeld Theatre, Saturday morning, November 7, on "The Rise of Instrumental Music" and on the following Saturday his subject will be "Bach and Handel."

NOTES FROM THE SPRY MUSIC SCHOOL.

The pupils recitals which take place the first Friday evening of each month are proving a very attractive fea-



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ture of the school. This week the program will be given for the most part by the junior members. In December the program will be given by the adults.

The Interpretation Class program for Wednesday, November 4, will be given by James Whittaker and will include Impromptu, op. 90, No. 2, and Impromptu, op. 142, No. 2, by Schubert, and the sonata in A flat by Weber. The next week Mr. Spry will give the following program: Andante in F, by Beethoven; rhapsody in B minor, by Brahms; the B flat mazurka and F sharp minor polonaise, by Chopin.

The first rehearsal of the orchestra for students under the direction of Hugo Kortschak will take place at the school, 712 Fine Arts Building, Saturday afternoon.

The annual faculty concert will take place Sunday, November 29, at the Fine Arts Theatre. The program will be announced later.

#### ADOLPH MUHLMANN RETURNS.

Adolph Muhlmann, a member of the faculty of the Chicago Musical College, returned to Chicago during the week after having been in Germany and Austria since last July. He came to America on the Rotterdam, which sailed from the Hague, October 15.

#### AMERICAN CONSERVATORY ITEMS.

Advanced piano students of Henriot Levy, voice pupils of Ragna Linne and violin students of Herbert Butler, will appear in recital Saturday afternoon, November 7, at Kimball Hall under the auspices of the American Conservatory.

Karleton Hackett is much in demand as a lecturer on various musical topics. Besides giving a series of lectures for the University of Chicago, he will lecture at the Arche Club, Friday afternoon, November 6, on "The Opera in Chicago"; during the present season "The Century Company," "The \$10,000 Prize Opera," and the possibilities of our doing something for ourselves through such encouragement of our artists, and at the Kansas State Teachers' Association, Topeka, Kan., November 13.

The Saturday afternoon recitals of the American Conservatory given at Kimball Hall at 3.30 were never more popular than at present. At every recital thus far, the attendance exceeded the seating capacity of the house. This was especially in evidence last Saturday at the joint recital of the Misses Doelling and Brown.

The classes in Dalcroze Eurhythmics, under the direction of Lucy Duncan Hall, are again proving very successful. The children's classes meet every Saturday morning at the Conservatory Assembly Hall.

#### CHICAGO SYMPHONY ORCHESTRA NOVELTIES.

The symphony concerts this week given by the Chicago Symphony Orchestra, under the leadership of Frederick Stock, were especially interesting, as at this, the third pair of concerts, no less than two novelties figured on the program. The principal one was a symphony by the French composer, Guy Ropartz. The work has originality, though it reflects the training received under César Franck. The themes have been well developed and the symphony held the attention of the public not only on account of the beauty of the composition itself but also because of the superb playing of the orchestra. The other novelty was the Coleridge-Taylor "Bamboula"—a melodious and colorful composition which won the approval of the audience. The other orchestral piece was the Dvorák overture, "Othello," which was given a spirited and enthusiastic reading by Stock and his men. At this, the third, concert of the present season the soloist was Hugo Kortschak, a local violinist.

#### Mastery of Music.

The mastery of music never just "came naturally" to any human being. The world has never known a more industrious worker than the illustrious Franz Schubert. Yet, if to any one in the world music "came naturally," it seemed to come so to him. When the school principal asked his harmony teacher how young Franz Schubert was progressing, the teacher said: "He is a wonder. Whenever I explain anything new to him, he always seems already to know it. He must have received his knowledge straight from heaven." Yet, in spite of such superb gifts, there was never a harder worker than he. And don't you think that we with our lesser gifts, should follow his example? If he with all his heaven sent genius could not succeed without strenuous daily labor, how can we hope to accomplish anything worth while without ceaseless, patient and conscientious toil?—Woman's World.

#### Florence Hinkle's Recital.

Florence Hinkle's New York recital occurred at Aeolian Hall Monday afternoon, November 2. Owing to the exigencies of the MUSICAL COURIER going to press on that day a detailed account of this recital by the popular New York soprano, will have to be deferred until next week.

## CINCINNATI ORCHESTRA CONDUCTOR RETURNS

**Dr. Ernst Kunwald is Back from Europe and Begins Immediate Rehearsal of Symphony Players — Thinks War Will Benefit American Composers—Other Local News of the Week.**

Cincinnati, Ohio, October 29, 1914.

Dr. Ernst Kunwald was given an ardent welcome home when he arrived in Cincinnati on Monday of this week. Accompanied by Mme. Kunwald, the director of the Cincinnati Symphony Orchestra, stepped from the train into a group of musical enthusiasts which included members of the symphony board, critics, reporters, and many personal friends who took this occasion to testify to their regard for the genial conductor of the orchestra.

War and war's alarms seem not to have dampened the high spirits of Dr. Kunwald, who looks the picture of health, and began work with the orchestra the very day of his return.

Dr. Kunwald was in Bayreuth when the war broke out and went immediately to Berlin, where he remained until early in October, when he left for Rotterdam, where he hoped to sail for America on October 3. The ship was delayed, however, and he sailed fourteen days later on the Rotterdam, securing an excellent cabin and a much needed rest. Always on the look out for interesting novelties for the orchestra, Dr. Kunwald secured several German compositions which will be heard later in the season.

"On account of the war French and Russian novelties were not to be had," said Dr. Kunwald, "and in some cases I was forced to leave German scores behind because printers at work on them were called to the colors and had to leave the music half finished in the printing houses."

According to Dr. Kunwald the war will benefit American composers, inasmuch as there will be a keener search now for the works of unknown Americans owing to the difficulty of securing scores from Europe.

The first pair of concerts opening the symphony season will take place Friday afternoon and Saturday evening of this week in Emery Auditorium. The sale of seats has been exceptionally good, and the program is ideally balanced, comprising the Beethoven "Eroica," prelude and "Liebestod," from "Tristan and Isolde," and Grieg's "Old Norwegian Romance with Variations." A review of the first concert will be found on another page.

#### Excellent Success of Four Morrill Pupils.

Laura E. Morrill, the vocal teacher, has been very busy since the opening of her studio in Aeolian Hall, New



BERTHA KINZEL.

York, preparing her professional pupils for the concert season. Among these may be mentioned Bertha Kinzel, soprano, who is at present in the Middle West where she has a number of concerts booked for the month of November. Miss Kinzel, who is the soprano soloist at the West Park Presbyterian Church, New York, having succeeded Anna Case in this position, and who is also a soloist at a New York synagogue, has recently appeared with great success with the following orchestras and societies: The Boston Festival Orchestra, Cornell University May

#### CHAMBER MUSIC CONCERTS.

The first of the series of chamber music concerts, which are so important a part of the musical life of Cincinnati, took place last Thursday evening at the Conservatory of Music. The program included the E minor trio of Saint-Saëns, and the beautiful Schumann quintet. The artists presenting these two delightful numbers were Bernard Sturm, violinist, Julius Sturm, cellist, and Wilhelm Kraupner, pianist, all members of the conservatory faculty.

#### A PIANO RECITAL.

Walter Gilewicz, pianist, whose brilliant debut occurred last season, gave his first recital this season at the Odeon on Tuesday evening. Mr. Gilewicz is a member of the College of Music faculty. His program Tuesday evening embraced a suite of D'Albert's, a group of Chopin, and the "Carneval Scenes" of Schumann.

#### CONSERVATORY OF MUSIC STUDENT RECITALS.

The weekly Saturday afternoon student recitals have been resumed at the Conservatory of Music and will continue throughout the year. The students who took part last Saturday were Jean Simon, Katherine Cockley, Mabel Beierlein, Boyd Ringo, Helen Fortune, Constance Baur and Frieda Besuner.

#### COLLEGE OF MUSIC CHORUS AND ORCHESTRA.

It is expected that the first of the series of concerts by the College of Music Chorus and Orchestra at the Odeon, November 3, will present two excellent student bodies at their best. Both the chorus and orchestra have an increased membership and under the careful guidance of Louis Victor Saar and Johannes Miersch, have reached a high degree of efficiency. The solo numbers with the exception of that given by the violinist will be performed under the direction of Albino Gorno. The soloists will include a new array of talent that will make its first appearance in public with the orchestra. The selections, too, are novel and interesting. A trio from "Fidelio," Beethoven, will be sung by Florence Hawkins, Adele Goldkamp and Paul F. Sebring. Frances Berg will be heard in the concerto in F minor for piano and orchestra by Schuett. The tenor solo in the nocturne, op. 45, by Louis Victor Saar, will be sung by Walter Vaughan, Ellis McDiarmid playing the flute obligato. The work is written for women's voices, tenor solo, flute obligato and orchestra. The violinist of the evening will be Nell Gallagher, a talented young pupil from the class of Johannes Miersch. Miss Gallagher will play the Kreutzer concerto in D minor for violin and orchestra, under the direction of Mr. Miersch. Miss Berg, the pianist, is a pupil from the class of Albino Gorno, while all the soloists represent the class of Lino Mattioli.

JESSIE PARTON TYREE.

Festival, Albany Philharmonic Orchestra, York (Pa.) Choral Society, Lawrence (Mass.) Choral Society, Providence (R. I.) Arion Club, etc. She has a voice which is of excellent quality, and musicians who have recently heard her sing say that she has made great progress in her art. She is an intelligent musician, possessing fine versatility, and has a charming personality. She is as fine a singer in oratorio as she is in concert.

Another talented pupil of Mrs. Morrill is Mrs. Kenneth Croft, of San Francisco. Mrs. Croft recently scored marked success at a recital which she gave in the great stadium at Berkeley, Cal.

Jessie Pamplin is the possessor of a delightful contralto voice and is also gifted as a linguist. At present Mrs. Pamplin is singing in Buenos Aires and Montevideo, where she has been warmly received, but she will soon leave for New York, where she expects to establish herself as a concert and oratorio singer. Mrs. Pamplin has been teaching Mrs. Morrill's method in Buenos Aires for three years, meeting with marked success.

Russell Bliss, baritone, has recently been engaged as baritone soloist at St. Matthew's Episcopal Church in West Eighty-fourth street, New York.

Among the pupils at present studying with Mrs. Morrill is an exceptionally talented girl, who is said to closely resemble Christine Nilsson in both voice and personal appearance, and who is expected to become very successful in her line of endeavor. Mrs. Morrill will introduce her to the public in one of her musicales this season. The first of these recitals will be held on December 15, and cards for the series will soon be issued.

#### Sousa to Give New York Concert.

Sousa and His Band are announced for a concert at the New York Hippodrome, next Sunday evening, November 8. The assisting soloists will be Herbert L. Clarke, cornetist; Virginia Root, soprano, and Margel Gluck, violinist.

The "March King" and his organization will be heard in a varied program, including the favorite Sousa marches, and an entertainment of unusual worth is promised for this occasion.

## BOSTON HAS UNIQUE CONCERT SERIES.

Music School Settlement Inaugurates Sunday Afternoon Musical Attractions—Noted Artists Engaged—Italian Opera Continues at Boston Theatre—Notes and Mention.

11 Boylston Road, Fenway,  
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IRMA SEYDEL, THE VIOLINIST, AND HER FATHER, THEODORE SEYDEL, WHO IS A MEMBER OF THE BOSTON SYMPHONY ORCHESTRA.

culminated gloriously in the concert given last Sunday afternoon at the Boston Theatre. Maud Powell, the violinist, and Felix Fox, the Boston pianist, were the artists for the occasion. This is the first time in the history of Boston that its music lovers have heard such brilliant artists at prices ranging mainly between 15 and 50 cents. The Boston Theatre was packed from pit to gallery and many hundreds had to be turned away. Gratification on the part of the society was enthusiastically expressed by Meyer Bloomfield, the manager, who said: "This proves that there is a real place for the music at moderate prices. This enormous house should encourage us to make this great theatre a center of fine enjoyment. It is a form of social service that the Music School Settlement has always believed in and which may now be regarded as proved to general satisfaction."

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faction. It crowns our creed of developing personal and social resources through music; of furthering talent among children of limited opportunity; shows the value of an education in music as a defense against degrading pleasures; in fine, it provides a lesson in social service."

Maud Powell's contributions, performed in masterly fashion, consisted of the Vieuxtemps' D minor concert, the Tartini variations on a theme by Corelli, Nardini's larghetto and allegretto, "Chanson a berceur" by Schmidt, and a Spanish dance by Arbos. Numerous encore numbers were played in response to the enthusiastic plaudits. Among these "Deep River," by Coleridge-Taylor; a minuet by Beethoven, and "Musette," by Sibelius, were especially attractive.

Felix Fox was received with real joy, which bespoke the pianist's popularity in Boston. He played in a group, the Mendelssohn prelude in E minor, a Chopin ballade in A flat and the Liszt "Tarantella," adding as encore the sketch "Moonlight," by Philippe. The Strauss E flat sonata for violin and piano, op. 18, was played by Mme. Powell and Mr. Fox. The latter possesses an authoritative command over the art of piano playing and his interpretations are vivid, wholesome proofs of his sane musicianship. His technic is astonishing and reliable and meets every requirement.

These concerts are to be given every other Sunday. The next attraction, on November 8, will bring Arrigo Serato, the Italian violinist, and George Mitchell, tenor.

### BOSTON THEATRE OPERA AND NOTES.

The Boston Theatre Opera Company continues its custom of springing genuine artistic surprises on the faithful, but small, audiences that assemble in the famous old playhouse in Washington street. Local critics and their respective papers are making a final vigorous call to the public to come forth and help assure the continuance of such a worthy company's original plans and season. What further steps may be taken to save the cause, I am at present not at liberty to disclose; however, several plans have been proposed, and if they succeed, the encouraging possibilities are that the institution may in time become an established item in our local music world.

### SUNDAY EVENING CONCERT, OCTOBER 25.

It was a pleasure to listen to the splendid offerings of the Sunday night concert, which brought forth various members of the opera company and two visiting artists. Helene Joseph, a local soprano, opened the program with "Voce di Primavera," by Strauss, and won immediate recognition from the enthusiastic audience. The singer is very young, hence all the more credit is due her, for she possesses a voice from which much may be expected in future seasons. Charming in personality and appearance alike, the youthful vigor, sincerity and sweetness revealed in her well trained voice carried a very satisfactory result. In another part of the program she sang the aria, "Je suis Titania," by Thomas, and in both instances had to respond to encore demands. Millo Picco, principal baritone of the opera company, was equally as effective in concert as in opera. His voice was superb in Massenet's "O, castro fior" and Tosti's "Mattinata," followed by "Canzone Russa," by Giordano. Blanche Fox, mezzo-soprano, and Giuseppe Opezzo tenor, were both in splendid voice and their numbers aroused prolonged applause and, I believe, in one case Opezzo had to sing three or four encores to one of his numbers.

### "FAVORITA," MONDAY EVENING.

Donizetti's "Favorita" was given an excellent performance on Monday night and attracted a fair sized audience. The opera has not been given in Boston for many years and its revival proved a noteworthy event. It was staged acceptably and sung throughout in excellent style. Blanche Fox as Leonora displayed to advantage the fine qualities of her mezzo-soprano voice. Her dramatic abilities I have commented upon before, and they were again in striking evidence. Di Crescenzo was acceptable as Ferdinand, while Pietro di Biasi took the house by storm with his Balthazar. The basso has a remarkable voice and one wonders that he has not been heard of before in a more fitting way. Picco, as Alphonso, pleased, as he always does, while Giuliani, as Don Gaspar, and Rina de Sales, as Inez, were both very effective. Castillo's conducting did not add much to the success of the performance.

### "LA TOSCA," WEDNESDAY EVENING.

I remarked in the opening sentence of this review that this company continues to surprise its audiences with performances of artistic worth. The instance in question this week was undoubtedly the "Tosca" offering, which had in the cast Ciccolini, Blanchart and Johanna Kristoff, who are among the best artists in the company. Ramon

Blanchart as the Baron was in his element. His dramatic abilities are ingeniously exploited and his singing of this role is a splendid piece of work. Ciccolini, the new tenor, as Cavaradossi, gave the audience further proof of his fine worth. Ciccolini's success is due to his refined individuality and polished style. Kristoff, as Tosca, had a role none too large for her vocal or dramatic talents, and her portrayal of it was highly satisfactory. Other artists who figured prominently in the performance were Di Biasi, Giuliani, Florian and Roberto Vanni. Bovi conducted with spirit and a good understanding of the score.

### STEPHEN TOWNSEND'S ARTIST-PUPILS HEARD.

Stephen Townsend, the vocal teacher, presented a group of some thirty soloists in two song cycle programs on Wednesday and Thursday evening of this week at Steinert Hall. Much praise is due Mr. Townsend for the successful carrying out of this rather large studio undertaking and for the splendid work that was accomplished on both evenings. A striking tribute to the scholarly instructor was paid him through the enthusiastic reception accorded those who had studied with him. Large audiences filled the hall on both evenings, and they were strictly musical audiences composed mainly of students and teachers. It is impossible to give detailed reviews of each individual



BLANCHE HAMILTON FOX.  
As Amneris in "Aida."

and equally impossible to pick out the best performers, for they were all good. In reproducing the two programs it might be said that many of the singers, although still under Mr. Townsend's tuition, are prominently identified with the New England professional music world. The programs follow:

### WEDNESDAY EVENING, OCTOBER 28.

Dorothy's Wedding Day (a song cycle for four solo voices).  
Words and music by H. Lane Wilson.  
Mildred Green, soprano; Flora Ramsey, contralto;  
Earl Bellis, tenor; Dr. Fred G. Salisbury, baritone.  
The Little Sunbonnet (a song cycle for four solo voices).  
Words by Edward Teschemacher and Arthur Cleveland.  
Music by Hermann Lohr.  
Marion Smith, soprano; Alice Reece, contralto;  
Walter Hancock, tenor; John Pierce, baritone.  
Aria, Celeste Aida.....Verdi  
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Fairy Dreams (a song cycle for four solo voices).  
Words by Edward Tschernacher. Music by Franco Leoni.  
Mildred White, soprano; Anna Musgrove Adams, contralto;  
Thomas Lumb, tenor; Russell Hemenway, baritone.  
The Divan (a song cycle for four solo voices).  
Words by Hafiz (English translation by H. Bicknell).  
Music by Bruno Huhn.  
Margaret Alexander, soprano; Jean Hunter Tanner, contralto;  
Frederick Kennedy, tenor; E. Perry Haskell, baritone.

## THURSDAY EVENING, OCTOBER 29.

Prologue from Pagliacci.....Leoncavallo  
Bernard Ferguson.  
Floriana (a song cycle for four solo voices).  
Poems by Oliver Herford from Overheard in a Garden.  
Music by Arthur Whiting.  
Bernice Keach, soprano; Ethel Keach Ferrin, contralto;  
Walter Bruton, tenor; Frank B. Morrow, bass.  
Aria from Elijah, Hear Ye, Israel.....Mendelssohn  
Bernice Taft.  
Parody Pie (a song cycle for four solo voices).  
Lyrics by A. Stodart Walker, Nancy Pain, Winifred Rose  
and Anon. Music by Liza Lehman.  
Mable Woolsey, soprano; Edith Wey Wilson, contralto;  
Harrison Burrill, tenor; George Dane, baritone.  
Aria from Tannhäuser, O Hall of Song.....Wagner  
Blanche Maguire.  
The Morning of the Year (a song cycle for four solo voices).  
Words selected from the works of modern poets by Nelle  
Richmond Eberhart. Music by Charles Wakefield Cadman.  
Hazel Mack Glines, soprano; Jessie Nute, contralto;  
Everett S. Glines, tenor; Roberts Lunger, baritone.

## HEINRICH GEBHARD'S ACTIVITIES.

The MUSICAL COURIER representative called on Heinrich Gebhard, the pianist, one day last week and found him in the midst of a lesson. I tried to effect a noiseless retreat, but failed when encountering the warm hospitality of the genial artist who is to play at a private musicale for Miss Lowell on November 12. December 4 he plays for the Harvard Musical Association; gives his own Boston recital in Jordan Hall on December 9 and plays for the Buffalo Chromatic Club on January 22.

## MRS. BEACH HONORED BY FAELTEN SCHOOL.

Mrs. Beach, the American composer, was present at a pupil's recital given at the Faelten Piano School on Thursday afternoon, October 22. The program included several compositions by Mrs. Beach and others by Warren Smith, Paderewski and Liszt. Mrs. Beach, for whom the complimentary recital was given, expressed herself as greatly pleased with the work of the pupils, their discriminating taste and excellent technique. An informal reception was held after the recital.

## BOSTON SYMPHONY CONCERTS.

At the third pair of concerts of the Boston Symphony Orchestra on Friday afternoon, October 30, and Saturday night, October 31, Dr. Karl Muck placed the Brahms D major symphony in the first half of the program. The conductor's reading of the score added credit to his reputation as a Brahms interpreter. The orchestra responded well. The same degree of efficiency was, however, not maintained in the Enesco suite, as the ensemble was decidedly better in the cello and second violin sections than that produced by the first violins.

Pasquale Amato, the Metropolitan Opera baritone, was the soloist, and shared honors equally with the conductor throughout the evening. The "Qui donc commande quand il aime?" air, from Saint-Saëns' "Henry VIII," showed the baritone to be among the greatest singers of the day. His voice has lost none of its former brilliance and his phrasing spelled perfection. Handel's "Ombra mai fu" air, from "Xerxes," otherwise known as the "Largo," gave the artist another chance for displaying the beauty of his marvelous voice, and he won many recalls.

## BOSTON NOTES.

Last Sunday afternoon, after her concert in the Boston Theatre, Maud Powell, the violinist, gave the young pupils of the Boston Music School Settlement a real treat, when they not only had a chance to hear her play again, but had the privilege of shaking hands with her. A reception was tendered the violinist at the school.

The annual orchestral concert given by the Musicians' Mutual Relief Society will take place in Mechanics' Hall, Sunday night, November 22. Emil Mollenhauer again will conduct and under his baton will be a body of three hundred players. Lambert Murphy, tenor of the Metropolitan Opera Company, will be the soloist of the occasion.

Arrangements are now complete for the third season of the Tremont Temple concert course. The first concert takes place Thursday evening, November 19. These concerts are semi-popular in character and the programs are a blend of familiar ballads and classic numbers. The special feature is the preponderance of songs and arias in English. Among the artists announced for this season are Evelyn Scotney, Myrna Sharlow, Louise leBaron, Blanche Fox, Elvira Leveroni, Jeska Morse, Michael Dwyer, Howard White, Emiliano Renaud, and the Lotus Quartet. For the first concert Michael Dwyer, tenor; Hildegard Brandegge, violinist, and John O'Shea, organist, will participate.  
VICTOR WINTON.

## THE MANAGERS' FORUM.

## Foreword.

I have crisscrossed this land hunting for concert game, have seen, heard and thoroughly studied things to satisfy my curiosity impulse. Were I to be confronted with the question as to who has a worse reputation over this land, Jesse James or the average concert manager, I would feel compelled to call it a tie for first place.

There is something wrong, radically wrong, with this managerial profession. I can say in truth, however, that I know of few other branches of business or few other professions that expose a man's character to more pitfalls and greater risks than the managerial line of endeavor and blemish his reputation more easily on the slightest provocation—and often without any. And if such be the case, would it not be to the greatest advantage of those engaged in the business to turn on the light, to counteract these many falsely founded convictions with some solid facts about things as they are, and not as they seem to some extremely sentimental and misinformed lay critic? The worn-out excuse of having no time for such things should be buried in peace. The intelligent discussions of managerial affairs is just as important and profitable to artists as it is to managers, and it is especially helpful to the young artist who needs most of the assistance. The artist and impresario are not to be separated, for each is entirely dependent on the other.

## Relation of Artist and Manager.

At present the average artist mistrusts the average impresario. Why? Because each side as a rule knows only the most elementary things about the business of the other side. Misunderstandings are easy and frequent. Let there be the least strain and something snaps. This should not be, for after all is said, with all its methodical intricacies and close bound rules, the managerial business is a very unbusinesslike business. Strictly speaking, much of it is a matter of good will, faith and friendship. And allow me to say that a business that depends so much on friendship surely ought to set about to remove the existing misunderstandings and false impressions.

There are and always will be things that may be tagged "What the public does not know will not hurt it." But there are many things just at present that the public should know in order to redeem the good reputation of many concert managers. That is why this Forum has been started by the MUSICAL COURIER for the intelligent and universal discussion of managerial affairs, ranging from the mutual business and friendly interests of artist and manager, to suggestions for improving musical conditions in different parts of the country and for creating a universal American appreciation of the best music.

## Nothing to Lose, All to Gain.

No manager with legitimate business principles will lose through the dignified and tactful airing of managerial affairs, for there is no such thing as a "secret list" nowadays. The MUSICAL COURIER and the Federation of Music Clubs are scouring the land from one end to another for facts of just such nature, and the gist of the investigations may be yours for a mere trifle. Besides there are a thousand and one things to write about outside of things some managers may deem wisest to keep for their own counsel. The local managers will learn to view the tactics of the artists' representative from a different angle. They soon will learn what an extremely delicate task it is to book an artist in a city with a certain local interest without grievously offending one or two of the other competing factions in the same place—some of whom he may have done business with before, but could not on this occasion. They will learn to discriminate between purely imaginary wrongs and the combined business interests of the artist and the manager. And chiefly some of our artists will learn to accept the fact that in the total of success there is more than a morsel of business talent and intelligence.

## Commercialism and Art.

The young artists will realize in all truth what a great task they are about to overcome, and many of them wisely will choose a path of less resistance once they thoroughly awakened to the cruel fact that their powers, musical, physical (and, lest one forgets, financial), are poorly supplied for the struggle of a soloist career.

The parents and our public spirited wealthy patrons of music will be well posted on the actual cost of an artistic career and there will be fewer musical careers wrecked through the old evil of ignorance.

The music clubs and other talent buying mediums will learn not to gamble heedlessly. All over this land there are scores of disbanded music clubs and local managers who have failed financially on account of unwarranted speculation with overexpensive concert attractions that their public could not appreciate, or they were not able to manage properly.

## Saner and Safer Local Management.

It is the managers' duty to educate the inexperienced buyer of talent so as to save him from falling into these pitfalls. The apprentice in the concert managing line must be told that the drawing power of a high class musical program is not that of a well advertised vaudeville show, drama or other sensational performance. The success of the concert does not depend entirely on the drawing power of a name, even if it be a "top notcher." There must be a most exacting campaign carried on by the local manager with the combined effort of the musical and social leaders of the community, in order to make the public realize the cultural value of a high class musical program about to be enjoyed.

Suggestions of effective advertising methods and hints on how to undertake publicity campaigns in the daily papers (while preserving an atmosphere of refinement and culture in connection with every phase of the preparatory work), together with an endless variety of other gentle hints, will be given in this department.

## Comment Invited.

Comment is invited on the following subjects:  
Outlining a systematic campaign for the cooperation of public schools in a crusade for better music.

The mission of the municipal concert series and their mutually beneficial cooperation with the local managers.  
A saner and safer distribution of musical talent.

Suggestions for advertising methods to be used by local managers (who in the beginning of their career may be saved from utter failure by timely advice).

Relative values in advertisements.  
Encouraging the founding of local symphony orchestras by the publication of lists of those cities that are anxious to engage competent conductors, and could afford to pay for the drilling by such conductors at reasonable figures, if he were assured of being able to extend his operations to several neighboring cities in the same part of the country.

All communications intended for this department should be addressed to "The Managers' Forum," care of MUSICAL COURIER, 437 Fifth Avenue, New York. NEMO.

## Mme. de Pasquali and the Newspaper Men.

While the gracious personality of Bernice de Pasquali, coloratura soprano of the Metropolitan Opera Company, has won friends for her among people in all walks of life, she is nowhere more popular than among newspaper men.

Mme. de Pasquali is personally acquainted with several hundred representatives of newspapers all over the country, so is sure of a welcome in almost any city she visits for a concert appearance.

The accompanying snapshot shows the diva surrounded by newspaper men, who met her on the pier when she arrived in New York recently from Europe on the Italian liner Stampalia. From left to right they are: Ross D. Whytots, of the Evening World; James Lanehart, of the Evening Journal; Frederick O'Connor, of the Evening Telegram; Harold I. Smith, of the New York City News Association; David Morrison, of the Globe, and Mr. McLellan, of the New York Herald.



MME. DE PASQUALI AND NEW YORK NEWSPAPER REPORTERS MEETING HER ON HER ARRIVAL FROM EUROPE.

### Mme. de Cisneros Interviewed.

One of the most constant characteristics of the truly great artist is a certain quiet dignity and unaffectedness which denotes a quiet acceptance of the fact of one's own gifts and a sincere resolve to develop them to their highest power.

It is this that impresses one most on meeting Eleonora de Cisneros, the brilliantly successful American prima donna, who comes to this country this season from innumerable triumphs abroad, in Italy, France, England, Germany, Russia, and indeed every land of Western Europe.

Added to this quiet dignity and complete unaffectedness Mme. de Cisneros possesses a delightful charm of manner and graciousness and a wealth of personal magnetism



Photo by Matsene, Chicago.  
ELEONORA DE CISNEROS.

which most assuredly augment her success before the general public, always so quick to welcome these attributes or to be chilled by their absence.

Naturally the things most of interest about such an artist are her aims and ideals, and a tentative question as to these was put by a representative of the *MUSICAL COURIER* in a recent interview.

"My ideals?" answered Mme. de Cisneros. "Do you think, after eleven years of operatic life, I have any?" and her face took on a certain hard look at the memory of those trials and bitter struggles from which every artist, even the greatest, must suffer if only by reason of the constant necessary resistance which must be maintained against the forces that urge toward the facile popularity and sensationalism of the charlatan.

Then quickly, during a moment of silence, that hard look gave place to one of dreamy retrospection.

"Oh! I ought not to say that. Of course one has ideals, and the life of the artist is made beautiful and derives its fascination from the very fact that the ideals of youth and student days never fade or change in spite of every struggle, disappointment or bitterness."

"But you have had little of those?"

"I have, indeed, been very fortunate. No artist can boast of a greater number of appearances in the various leading opera houses of Europe—and surely that is a proof of success? But still one cannot be unconscious of the jealousies, the bickerings and smallnesses with which one is constantly surrounded. And the favoritism, the necessity of influence! It is so much easier just to flow with the tide than it is to maintain one's own individuality and idealistic eminence."

"Does that favoritism maintain even in America?"

"No country is free from it. Perhaps freest of all is Italy, for there no manager dare go against the wishes of the aristocratic, impulsive and noisy public."

"No! No country is quite free from favoritism, and of course the opera suffers from it. If merit were the sole guide how much greater even the greatest of our opera houses would be."

"But you are here to sing, and it would be interesting to know what you will sing. Not solely opera?"

"Oh! no. Of course, I have my immense operatic repertoire, but I also have the routine of the concert stage and my programs include a little of everything—the best works of the classic masters, German lieder, French songs, Italian, English, Hungarian, Russian. I should also specially mention that I sing some of the very heavy, strong, majestic

works of the classic composers, works rarely heard because they require so much force and bigness. Then, too, I have a long list of very interesting American songs."

"What else can I tell you? I start off soon and expect to travel right across the country. I will sing with some of the principal orchestras and also in opera. But I can tell you more of that later. I have only been in America a few days."

"And how good it does seem to be home!"

### Alberto Jonas in New York.

Alberto Jonas, the piano pedagogue and virtuoso, arrived recently in New York and will remain in America throughout the entire season. Mr. Jonas left Berlin on October 1 with a number of his pupils, who elected to follow their teacher to his temporary exile. They reached London via Holland and sailed from Liverpool on October 17 on the steamship Philadelphia.

It has been nine years since Mr. Jonas was in America and all of those nine years have been spent in Berlin with the exception of the considerable time occupied by his extended concert tours which have taken him through entire Europe.

Mr. Jonas had Leschetizky at his Berlin home recently for the celebration of the latter's eighty-fifth birthday, in company with Carreño and Schnabel and a few intimates. A large reception was also tendered by Mr. Jonas to the great old master, at which about two hundred persons were present, among them Leopold Schmidt, of the Berlin Tageblatt; Ertel, of the Lokalanzeiger, and Lessmann, of the Allgemeine Musik Zeitung.

Mr. Jonas had been booked for an extended tour throughout Europe this season, but these dates had, of course, to be cancelled owing to disturbed conditions, hence his presence in America. During his last trip to this country Mr. Jonas was heard in many concerts and recitals and with the Chicago-Boston Symphony and other important orchestras. He has opened a studio at 205 Edgecomb avenue, New York, where the fourteen pupils who followed him from Berlin have already started their lessons.

Mr. Jonas expresses himself as being greatly impressed with America and finds that the atmosphere here inspires a man to give the best and the most that is in him.

### Mme. Fremstad Acclaimed.

Enthusiasm often is a much misused word when applied to descriptions of the manner in which audiences act at concerts, but in the case of Olive Fremstad, who was the chief attraction at the New York Symphony Orchestra session in Aeolian Hall last Sunday afternoon, November 1, there is no way in which to characterize the behavior of her hearers other than to say that they brimmed over with frank, unbridled, constant and vociferous enthusiasm. The popular Wagnerian soprano was left in no doubt as to the fact that she has won an enduring place in the esteem of New York's musical public.

Mme. Fremstad was in excellent voice last Sunday and by her superb singing of "Dich theure Halle," from "Tannhäuser," and Kundry's narrative from "Parsifal" (Act II), demonstrated her command over the dramatic school of vocalism in its most exacting requirements. It was a pleasure to her admirers to note that even without the aids of costume and scenery, Mme. Fremstad demonstrated amply her ability to create graphic musical illusions which held the listeners both by her compelling exposition of the text and the artistic significance of the tonal delivery. Sung as they were by Mme. Fremstad, the Wagner numbers eloquently asserted their right to existence as concert numbers without operatic accessories. The "Liebestod" marked the climax of the splendid Fremstad renderings, although many auditors remarked also upon the virility and emotional depth poured into the "Tannhäuser" measures.

The orchestra played in comfortable fashion a Handel concerto for two solo violins and cello, the same composer's familiar "Largo," Bach's first "Brandenburg" concerto, and the "Meistersinger" prelude.

### Portland Symphony Orchestra Concert.

The Portland, Ore., Symphony Orchestra opened its fourth season on November 1, with a delightful concert in the Heilig Theatre, that city. Harold C. Bayley was the conductor on this occasion.

This orchestra will be directed during the season by three conductors.

### Gerville-Reache to Sing in Omaha.

Jeanne Gerville-Reache, the contralto, is to be the soloist at the Teachers' Convention in Omaha, Neb., Friday, November 6.

### Dostal Pleases.

George Dostal, the Bohemian tenor, was heard in a song recital at the Gardens Club, Forest Hills, on Friday evening, October 23. This new tenor is undoubtedly entering at a surprising rate into a career which, according to all indications, will be brilliant in its every phase. His recent ascension into the American music world's realm of pre-eminence has proven beyond all doubt that this talented lyric tenor has vocal and artistic embellishments, individual and even unique in their attractiveness. His acceptance everywhere has been instant at the hands of his many auditors and enthusiasts. On this particular evening the program offered was interesting and one which drew finely on the artist's versatile powers. The opening group contained four arias from old Italian masterpieces by Mascagni, Leoncavallo, Donizetti and Ricci. More suitable selections for a ready display of Dostal's individual manner of singing and his uncommonly passionate lyric quality in voice could not have been chosen. His Italian diction is well near faultless, and then another item, an intuition, bespeaking itself in florid temperamental suggestions, which allows of the conclusion that the singer cherishes close understanding of the Italian innermost nature, lends further charm to his rendition of such numbers. The two following groups concluding the program, were composed of English ballads; composers represented here were Noel Johnson, Emil Polak, Chapman, Landon Ronald, Tosti, William Stickles, Tete and Sanderson.

Enunciation is one of the particularly good features of his singing, and throughout the entire evening he succeeded in pleasing in the most fascinating manner. Emil Polak, his ingenious accompanist was again in that happy mood of playing, which has identified him so successfully in near and far music circles.

### Cadman at Work.

Nelle Richmond Eberhart, who has collaborated with Charles Wakefield Cadman for twelve years, has been spending a month in Colorado with Mr. Cadman and his



WHERE CADMAN COMPOSES.  
His lodge in Colorado.

mother, Mrs. Cadman. They have been at work on a one act opera and various songs.

In the accompanying picture appear, reading from left to right, Mrs. Eberhart, Mr. Cadman, and Lola Carrier



CADMAN AND FRIENDS AT FORMER'S COLORADO HOME.

Worrell, the Denver composer, whose "Chimes" Alma Gluck and other artists have been using.

On October 25, Mr. Cadman started on his tour of Western engagements with the Indian Princess, Tsianina Redfeather.

The second picture shows Mr. Cadman's lodge in Colorado.

### In the Name of Grand Opera.

Putting on grand opera is mighty hard work. It is apt to be rather thankless work, too. And in Seattle it is not very well paid work, from the financial standpoint. Yet The Town Crier ventures the opinion that not a single member of the Standard Grand Opera Company, which finishes its first week of the 1914-1915 season at the Metropolitan tonight, feels other than proud and happy to be a part of that organization and anxious to begin work on next January's scores of "Faust" and "Hansel and Gretel."—Seattle (Wash.) Town Crier.



### Victor Kúzdó Talks of Auer's Classes.

In a recent chat with Victor Kúzdó, the violinist, a *MUSICAL COURIER* representative gleaned some interesting details of present musical conditions abroad and of Kúzdó's enforced stay in Germany, while a pupil of Leopold Auer.

"I have arrived but recently," related Mr. Kúzdó, "and am more than happy to be home again. It took me just two months to secure passage for New York. In the interior of Germany all is peaceful and quiet. Nobody would realize that the empire carries on war with seven nations. Order prevails everywhere. Food is plentiful and prices are normal. Nobody seems to be short of money, except the musicians, with whom, after all, it is a chronic state. One would naturally expect all theatres, opera houses, concert halls and similar places of entertainment to be closed indefinitely. This is really the case in Paris, not so, however, in Berlin or in other large towns in Germany. Operas, plays and concerts are given and are well attended, considering present conditions. Some of the renowned artists have announced recitals, which surely will draw fair sized audiences. The opera and play houses are also well filled. Patriotic subjects predominate.

"The music teachers, however, do suffer to some extent. Music at best is a luxury and its culture and practice is naturally crippled if political disturbances agitate the country.

"My stay abroad was of a most agreeable nature. I left in May for my annual visit to Loschwitz, where my great master, Leopold Auer, holds forth every summer. Besides coaching with him, I also gave lessons to a number of his pupils, helping them to get their concertos ready for him. After the war broke out all his pupils flocked to him for advice. Most of them expected to spend the winter in Russia studying, and were bewildered at the interruption of their plans and the possible breaking up of their career. To the American pupils his counsel was to return to the United States and keep studying with me until the war is over and conditions would favor their return to him. Professor Auer gave me the sole authorization, for America, to teach according to his system.

"I would like to say that, contrary to all rumors, at no time was he made a prisoner of war by the German authorities, despite his Russian citizenship. They promised to notify him as soon as passenger service was resumed on the railways, to give him opportunity to start for his home in Petrograd. As usual, he again was flooded with applicants, but could accept only one-third of them on account of his limiting his lessons to four a day.

"We also had our annual garden party in July, which Professor Auer gives for the exclusive entertainment of his pupils. It consists of a violin recital followed by a general good time and a generous collation. Eddy Brown was selected by him to render a program, which was of most absorbing interest to the students. He opened the recital with Dvorák's concerto, later on playing 'La Chasse,' by Cartier; 'Vogel als Prophet,' by Schumann (in Auer's transcription); a Paganini caprice and my serenade and 'Witches Dance' for the violin alone. Eddy Brown, who is but eighteen years old, gave a marvelous performance of the difficult and ungrateful concerto. The composition has some enchanting sections, but on the whole it is not a great work. The first movement is perhaps the best and most effective of the three. The smaller compositions were rendered by him with subtle charm and wonderful coloring. His technical skill is not surpassed by any living violinist. He is already famous abroad and I wonder how long it will be before American managers take notice of him.

"The delightful recital ended with Sarasate's exotic 'Navarra,' for two violins, in which Isolde Menges, the fascinating English violinist, divided the honors with Eddy Brown.

"Miss Menges concertized last season all over Europe with great success. I was thinking why it has not occurred to some enterprising American manager to induce Professor Auer to visit our shores and give his usual summer course here instead of at Loschwitz. I am sure it would prove a great success, artistically and financially. I hardly think he would hesitate to consider an offer, at the present state of European affairs, that was worthy of his wonderful skill and fame. According to the unanimous verdict of all those who have studied with him, there is but one Leopold Auer."

### Victor Wittgenstein's Program.

Victor Wittgenstein, violinist, will play the following program at Aeolian Hall, New York, on Friday afternoon, November 20:

Ballade, op. 10, No. 1 (after the Scottish ballad Edward)...Brahms  
Rhapsody, op. 79, No. 2.....Brahms  
Capriccio, op. 76, No. 2.....Brahms  
Presto.....Scarlatti  
Sonata, op. 31, No. 3.....Beethoven  
Prelude, aria and finale.....César Franck  
Etudes, op. 10, No. 7; op. 25, No. 1; op. 25, No. 3.....Chopin  
Chant Polonoise (arr. by Liszt).....Chopin  
Scherzo, B minor.....Chopin

Restless, Ceaseless, op. 7, No. 3.....Rubin Goldmark  
Weeping Willows, op. 12, No. 2.....Rubin Goldmark  
Etude de Concert.....MacDowell

### How Chicago Received Jenny Dufau.

A large and select audience, gratified and enthusiastic, requesting one encore after another, until they had happily gotten seven of them, greeted Jenny Dufau, the versatile coloratura prima donna of the Chicago Grand Opera Company, at her opening recital in the Illinois Theatre, in Chicago, recently. It was the first concert of the season, and the Chicago public was found ready to acknowledge that this artist, in whom are blended the brilliant qualities of the operatic stage, as well as the more intimate ones of the concert stage, and to whom they have paid tribute so often



Copyright by Moffett Studio, Chicago.  
JENNY DUFAU.

in the Auditorium in coloratura roles, has discovered, beyond any doubt, that something which designates the superior concert singer—the secret of how to reach the public's heart.

Karleton Hackett remarked in the Post:

There was a warmth in Miss Dufau's singing yesterday afternoon that we have never been able to feel to such a degree heretofore; never have we heard her get into the meaning with the wholeheartedness that she gave out yesterday afternoon. There was no feeling of vocalization of brilliant display for its own sake, but she was using all her vocal skill to bring out the thing that the composer intended.

As we listened to her, the feeling came to us that perhaps this war is to do one thing for us, to give us truer appreciation of art, since, in our sober mood, we shall be more responsive to the essentials, while the artists, if they have any heart in them at all, will approach their art with a sincerity that might not have been quite possible last year.

This does not mean that purely decorative music like the "Bell Song" from "Lakme" will not have its proper place in this winter's programs. The thing which stands for grace, for the charm of daintiness, will be welcome if the singer can make us feel the gracefulness of the thought, and not give merely the impression of technical display. Miss Dufau gave us this feeling yesterday in her singing; that with all her heart she was striving to make us appre-

ciate the manner of thought which gives the distinctive French quality. It was delightful, with perfect clarity in the doing, and the feeling back of it that made it ring true.

In her French songs she was at her best; especially in the "Beau Soir" of Debussy there was a sustained tone, with richness of color that made this a gem.

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## NEWARK CHORUS HOLDS FIRST REHEARSAL.

**Nearly Five-Hundred Singers Assemble to Prepare for Three-Day Music Festival—Unusual Interest and Enthusiasm Shown—Advisory Committee Elects Officers—Board of Education Grants Use of Central High School for Rehearsals.**

Newark, N. J., October 31, 1914.

The much talked of Newark Music Festival Chorus is now permanently established. It is no longer only a topic for discussion, but indeed a real body of singers which has been tried and has "made good."

Last Wednesday evening the first rehearsal of this gigantic chorus was held in the large lecture rooms of the South Park Church, corner Broad street and Clinton avenue, Newark. Nearly five hundred singers were present, many of whom had not registered or received their membership cards beforehand. It was a great surprise to all of those persons working in the interest of the festival to see so large a number present at this first rehearsal. It was known that the big group of singers who are to commute from New York each week would not be present at this first meeting, because of another musical event. Too, it proved a bad evening for many other suburban singers, but nevertheless all expect to be present at the next rehearsal, on Wednesday evening, November 4, in the Central High School auditorium.

It was interesting last Wednesday evening to note the enthusiasm displayed everywhere. There were a number of young singers present, as well as many older ones. Age makes little difference, and rightly so, for it is the voice and not looks that count in an organization of this kind. Everyone seemed to enter into the spirit of the affair and sang with a zest and feeling almost unbelievable. It was a case of sight reading at this first meeting and the result was splendid. There were undoubtedly many present who had not received the training that others had been so fortunate as to acquire, yet, nevertheless, they fitted in well and worked in splendid harmony with the others.

Conductor C. Mortimer Wiske expressed himself as being delighted with the rehearsal, and especially with the enthusiasm shown. "This is a sure sign of the festival's success," he said. "If each singer will take the same interest in the rehearsals as demonstrated here tonight, there is not a doubt but that the chorus will be much larger than we ever expected, and the results will soon prove that real interest has been taken in the work."

The rehearsal was set for 8 o'clock. When the doors were opened at 7:20 there were nearly fifty singers waiting to get in. At 7:45 they arrived in such large numbers that a little difficulty was experienced in getting them to their proper seats, each one of which was numbered.

Before beginning the rehearsal, Conductor Wiske outlined to the singers the work he is to undertake with the chorus. He also announced that it had been decided to hold monthly musicales on rehearsal nights, shortening the time of practice and devoting the remainder of the evening

to an especially arranged musical program; on these occasions the soloists will be chosen from the chorus body.

The choral numbers sung at this first rehearsal were the choral fantasia, from "Lohengrin"; the choral, "Awake," from "Meistersinger"; Dudley Buck's "Hymn to Music," and the "Blue Danube Waltzes," by Sullivan.

Singers who desire to join the chorus are urged to secure their membership cards at the Newark Music Festival Association office, 593 Broad street (Lauter Building), before the evening of rehearsal.

### ADVISORY COMMITTEE ELECTS OFFICERS.

On Thursday evening, October 29, a meeting of the advisory committee of the Newark Music Festival Association, was held in Lauter Hall, 593 Broad street, a representative group of musicians being present. Louise Westwood and Charles Grant Shaffer were elected chairman and vice-chairman, respectively, of this committee.

The advisory committee, which is comprised of the organists, chorus and choir leaders, teachers and prominent musicians, was organized for the purpose of bringing together a representative group of musicians in the city and suburbs, who would assist the association in an advisory capacity as well as aid them through their personal influence.

The festival association is composed of prominent business men and women who have guaranteed to back the festival financially. The advisory committee includes the musicians of the city who are expected to work with the association in various ways, and assist the organization, not financially, but through their personal influence, and work among the singers of the city.

The most important question under discussion at this meeting was the securing of a rehearsal hall large enough to accommodate the gigantic chorus which is increasing in size daily. Various halls and auditoriums were suggested but none with the exception of the Central High School Auditorium seemed satisfactory.

It was late in the evening when it was decided to communicate with the Board of Education in reference to securing one of the high school buildings. By coincidence it was learned that the monthly meeting of the Board of Education was then in progress at the City Hall, and despite the late hour J. H. Huntington, Jr., was appointed a committee of one to attend the Board of Education meeting and present the committee's request in person.

It was a delightful surprise to every one when it was learned later that the Board of Education had not only granted the association the use of the Central High School for its rehearsals, but it had also decided to allow the circulars and poster matter of the association to be distributed among the public schools of the city.

The next rehearsal of the chorus, therefore, will be held in the auditorium of the Central High School, corner High and New streets, on Wednesday evening, November 4, at 8 o'clock sharp. Those who have not as yet joined the chorus but who are intending to, are urged to secure membership cards before the rehearsal evening. Director C. Mortimer Wiske will be at the office of the association every Wednesday from 10 a. m. until 6 p. m., and every Thursday and Friday from 10 a. m. until 9 p. m., as heretofore, to receive applications.

### MEMBERS OF ADVISORY COMMITTEE.

The advisory committee is composed of the following members: Alexander Russell, Florence Mulford Hunt, Otto Schill, C. Wenham Smith, J. H. Huntington, Jr., Charles Grant Shaffer, Tom Daniel, George Clauder, Charles Tamme, Alexander Berne, Louise Westwood, Sidney Baldwin, Frank Mindnich, Louis Minier, Dora Becker-Shaffer, Dianne Cobb, Manuel Svet, Mrs. E. A. Baumann, Mrs. Otto Schill, Mrs. George Clauder, John Pearsall, Mrs. Spaulding Frazer, Mrs. Jay Ten Eyck, Katherine Young, R. L. Smith, J. E. Joyner, Archibald K. Towers, James Sauvage, Claude W. Velsor, C. E. LeMassena, Eleanor Hendrickson, Daniel E. Hervey, James Philipson, Edward Flannagan and Thornton W. Allen.

### ORGANIZATION COMMITTEE MEMBERS.

Members of the organization committee were also present at this time and discussed the selection of additional names for membership in the permanent association. The organization committee consists of the following members: Hon. Jacob Haussling, Alfred L. Dennis, Wallace M. Scudder, Austen Colgate, Hon. Frederic Frehlinghuysen, C. W. Feigenspan, James S. Higbie, Hon. Franklin Murphy, Forrest F. Dryden, Louis Bamberger, Louis Plaut, Frank Mindnich, Alexander Berne, Edwin Wickenhoefer, Major William Bryant, Rev. Lyman W. Allen, Louis Schlesinger, George Kuhn, Mrs. Jay Ten Eyck, Mrs. Spaulding Frazer, Andred van Blarcom, Franklin Conklin, Peter F. Campbell, Mrs. Robert F. Ballantine, Florence D. Murphy, Edward Flannagan, Daniel E. Hervey, Albert H. Atha, Charles Grant Shaffer, Isabell Sims, General Edwin M. Hine, Mrs. A. C. Bradin, Austen McGregor, Mathias Plum, Jr., J. A. Riker, Charles F. Mackin, Alice Kirkpatrick, Thornton W. Allen, William T. Carter, Dr. Edward J. Ill, Franklin Murphy, Jr., Louise Westwood, Mrs. Robert W. Cumming, August Williams, H. G. Cur-

rier, Mrs. Zachariah Belcher, Frederick Shaw, J. G. Trusedell Moore and John Reeve.

### TINA LERNER'S RECITAL.

Tina Lerner, the pianist, quite surprised her hearers last Friday afternoon, October 30, when she appeared in recital at Miss Beard's School, Orange. Miss Lerner was warmly greeted and greatly pleased her audience with an interesting and well rendered program.

### NOTES.

John McCormack will give his East Orange song recital next Friday night, November 6, in the East Orange High School Auditorium.

Mme. Schumann-Heink, assisted by Edward McNamara, baritone, will give her recital in Newark at the Krueger Auditorium on November 11.

## JERSEY CITY SINGERS TO JOIN NEWARK.

**Advisory Committee to Meet This Week to Arrange for Organization of Large Chorus of Singers to Participate in Newark Festival, C. Mortimer Wiske to Conduct.**

Jersey City, November 1, 1914.

The Jersey City advisory committee of the Newark Music Festival Association is to hold its first meeting on Thursday evening, November 5, at the Lincoln High School. Officers will be elected at this time and arrangements made to organize the large chorus of Jersey City singers who are to join the gigantic Newark body in preparation for the three day music festival, on May 4, 5 and 6 next.

Newark has already enlisted 600 singers. It is believed 300 or 400 additional singers can be secured in Jersey City. Conductor C. Mortimer Wiske, director of the Paterson and Newark festivals, will rehearse the Jersey City members every Thursday evening in the Lincoln High School building, all going to Newark once a month to rehearse with the entire body. A similar plan is to be tried in Elizabeth, N. J.

The festival this year is to be given in the First Regiment Armory, Newark, the largest in the State, on the evenings of May 4, 5 and 6. "Opera Night" will open the festival, "Wagner Night" will follow and "Concert Night" will conclude the programs. While a chorus of 1,000 was originally planned, it is now estimated that the list of singers will greatly exceed this number. Some of the world's greatest soloists, as well as an orchestra of 100 members, will be engaged.

The present plan of the association is gigantic in its scope and wonderful in its possibilities. With Newark as a center it is proposed to organize a chorus in each of the large surrounding cities, each individual body of singers to form a part of the one big chorus. While this year it has been arranged to hold the three concerts in Newark, it is believed that next year, with the support of the Jersey City music lovers, the concerts can be divided so that part will be given in Newark and part in Jersey City.

In connection with the association, which is composed of prominent men and women from all of these cities, an advisory committee will be formed in each city composed of the musicians, including organists, chorus and choir leaders and teachers. From this local body an executive board of five members will be elected and these will represent their respective cities at the general meetings of all the boards. The assistance and influence of such an advisory committee is of great value in the bringing together the chorus members, as well as the help and advice so needed by the association.

Last week Newark held a meeting of its advisory committee and elected Louise Westwood, supervisor of music in the public schools, as chairman, and Charles Grant Shaffer, also of the Board of Education, as vice chairman. As a result of this election the Board of Education has decided to work with the Festival Association in the promotion of the festival concerts.

Every organist, chorus and choir leader, as well as teacher of music in Jersey City and the suburbs, is invited and urged to become a member of the advisory committee and to be present at this time. This is to be more or less of a civic affair and a splendid opportunity will be given Jersey City singers not only to receive the benefits that only such an organization can give them, but also to be the means of forming in Jersey City the nucleus of a music festival of its own.

Until a permanent office has been established Jersey City singers who desire to join the chorus are asked to send their names, addresses and part they sing, directly to C. Mortimer Wiske, Lauter Building, 593 Broad street, Newark, or to Miss Lockhart, 17 Brinkerhoff street, Jersey City.

At the meeting on Thursday evening, Director Wiske and Thornton W. Allen, the organizer of the Newark Festival, will address the Jersey City singers. The proposed plans of the association will be laid before the members at this time and definite arrangements made for the organization of the Jersey City choros.

W. T.

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### Musin's Virtuoso School of Violin.

Recently a representative of the MUSICAL COURIER had the pleasure of listening to an ensemble lesson at the school of Ovide Musin, in West Seventy-sixth street, New York. This school, which is turning out some very excellent artists, well merits the following tribute paid it by the musical critic of the New York Evening Mail:

Being duly invited to be a witness to the extraordinary details of a class day under the direction of the great master of Liege, Ovide Musin, who has transferred his Belgian activity, together with a large amount of American energy, to an American field, the writer saw many things which seemed nothing less than miraculous.

This class includes students from every section of the United States. There are young men and young women from Oklahoma, from Seattle, from the Maine woods and from the far South; indeed, it were difficult to name a geographical point which is not represented by violinists in the Musin school. All of these take private lessons, and these lessons are devoid of narrow rule and regulation. Each need is found and the master walks up and down with his instrument urging on the results he wants to hear by means of example. His own tone is full, round and luscious, just as it always was, and he teaches his pupil what he must expect to hear in his own tone.

"But," says Musin, "the trouble in America is that the pupil does not get to the teacher often enough to feel his influence. What is the good of seeing a pupil once or twice in an entire week, and then you have no way of knowing what goes on or anything about their work or the influences which surround them. I want my pupils near me, so I make them understand that they are always expected to hear other lessons. The best pupils I have are those who are interested to hear all the other lessons; they understand better how to correct and how to find their own limitations and it keeps them in the atmosphere of study. Do not misunderstand—the atmosphere of music is one thing and the atmosphere of study another, and I want all my pupils to feel the latter."

Still bearing upon the "virtuoso" part of it, the writer insisted upon asking whether the master really believed that virtuosi can be made of more than a few limited number of people. He said: "Just wait and see this class that is coming in today. You will see that the work they do would not be within human possibility to do alone, no matter how serious they might be in their intentions. There is a phase of physical endurance which cannot be developed in any other way."

The class consisted of those taking private lessons, to whom the master gives two days in the week for ensemble practice. But this is not ensemble in the ordinary sense of the word. It is rather "unison practice," and it is the most astonishing practice conceivable.

With Musin at the piano, there were eight young women on one side and six young men on the other. At a given sign, one young girl began to play scales in a long, legato stroke and in broad tone. At the close of this scale, on the beat of the moment, without the loss of a second, the entire class played the same scale. Then came technical studies in tempo so furious that it seemed to be impossible to keep count of the time, and yet there was not a slip of intonation, of rhythm, of any detail whatsoever. The "starter" played most difficult things first, and then, without an instant's loss of time, the entire class would join in the most technical feat ever witnessed. "But what of the one who played it twice?" was the exclamation of the astonished onlooker. There is not one in the class who could not go through the feat twice. It is true here, and there one or the other dropped out to rest, but that only emphasized the fact that there is no danger of overstrain in a feat of this kind, because there is no obligation but that of pride. These exercises are all done from memory; there are shadings and ritards of tempo, there is an interpretation which shows a complete musical understanding, and, above all, there is a surety such as nothing else in the world could produce.

This class worked two hours in this manner, and it must be admitted that the writer felt very much less marvel for the technique of some of the noted virtuosos of the day, after hearing the absolutely astounding achievement of so many of these young students, who are only students and have no other ideas concerning themselves.

The one great thing that was demonstrated in addition to all else was that this is a real school for violin virtuosi.

### Elsa Alves in Recital.

Elsa Alves, soprano, gave a recital on Thursday evening, October 29, at the residence-studio of her mother, Mrs. Carl Alves, at 48 West Ninetieth street, New York. Miss Alves' first group consisted of five songs as follows: "Lied des Harfenmädchens," S. von Hausegger; "Oh! Quand je dors," Liszt; "Knabe und Veilchen," E. Wolff; "Befreit," Strauss; "Oh! hätt ich Jubals' Harf," Händel.

Miss Alves has a delightful voice, especially commendable for its freshness and clarity. These qualities were particularly noticeable in her singing of Händel's "Oh, hätt ich Jubals' Harf," which was excellently sung. Her second group was made up of eight "folksongs," three of them in German and the others in French, Norwegian, Swedish, Italian and English. She was especially successful in the charming Swedish "Lullaby," where the sustained quality of her tones and the excellence of her interpretations pleased. The final number of this group, a rollicking German song, "Och Moder ich well an Ding han," caused much merriment among those present.

Her third and last group was composed of four numbers by Brahms, "Feldensamkeit," "Auf dem Kirchhof," "Ständchen" and "Von ewiger Liebe," in each of which she evinced an unusual delicacy of tone and excellent breath control.

Her voice shows the result of the careful training by her mother, Mrs. Carl Alves, and good diction characterized each of her selections. These qualities, combined with her thoughtful interpretations, make her a young artist who

gives promise of becoming a favorite on the recital and concert platforms.

C. Waldemar Alves assisted at the piano, rendering excellent and sympathetic accompaniments.

### Success to John McCormack.

Not since John McCormack opened the season in Sydney, Australia, about sixteen months ago, and established attendance records, despite acute business depression and a severe epidemic of smallpox, has his popularity and drawing powers been so clearly demonstrated as they were last week.

He opened his season in Grand Rapids, Friday evening, October 23, where Powers Theatre was full to overflowing. It was Mr. McCormack's third appearance in the Michigan city in the same number of years. "During the three years," says the Grand Rapids Press, "that he has been coming to this city, his art has gained immensely in breadth and refinement, and at no time has he sung as well, or with such artistic distinction as on Friday night." The Grand Rapids Herald said: "The opening number was the aria 'Il mio tesoro' from Don Giovanni, by Mozart, and was accorded a remarkable degree of artistic polish. . . . McCormack is not only gifted with wonderful vocal powers, but also with the power to use his voice at its fullest worth. Standing before an audience he is a wizard song bird, swaying the emotions of his fellows as though he knew the hidden spring of the human heart."

From Grand Rapids he went to Lexington, Ky., and so great was his success there, and so many people were unable to secure admission to the Woodlawn Park Auditorium, that he was immediately booked for a return concert early in December.

Three days prior to his appearance in Indianapolis, the house was sold out, and Manager Wagner had an urgent appeal for another engagement the following night. This was impossible, however, as Mr. McCormack had to return to New York for his Carnegie Hall concert, on Saturday evening.

Two extra concerts are announced for Greater New York before he will start for the Pacific Coast. They will be held at the Academy of Music, Brooklyn, Sunday evening, November 15, and Carnegie Hall, New York, Sunday afternoon, November 22.

### Marguerite Melville-Lisniewska Coming.

The pupils of Marguerite Melville-Lisniewska, who had planned to study with her during this season in Vienna, as well as those whose work was so suddenly cut short this



Photo by Pauline Kruger Hamilton, Vienna.  
LESCHETIZKY AND MARGUERITE MELVILLE.

summer by the breaking out of the war, will no doubt be glad to hear that Mme. Lisniewska will be in America for a few months this winter. She is coming over to complete arrangements for her American tour in 1915-1916, and expects to sail on the steamship Rotterdam, leaving Rotterdam November 7. During her sojourn in the United States she will teach twice a week at Steinway Hall, New York, and once a week in Boston.

### Boston Pianist Returns from Europe.

Carl Stasny, the pianist, returned from Europe, October 7, and began his work at the New England Conservatory the following day.

### Hamish MacKay's Recital Program.

Following is the program for Hamish MacKay's song recital, assisted at the piano by Fay Foster, the American pianist and composer, Aeolian Hall, New York, November 5, at 8.30 P. M.

#### ART SONGS IN ENGLISH.

Sons of the Sea.....S. Coleridge-Taylor  
A Lover's Garland.....Sir Hubert Parry  
Ethiopia Saluting the Colors.....Charles Wood  
Auvergnat.....A. M. Goodhart  
The King (a Rebel Song).....Fay Foster  
Birds in the High Hall Garden.....Arthur Somervell  
The Old Superb.....Sir Charles Stanford

#### ART SONGS BY SCOTTISH COMPOSERS.

O, White's the Moon Upon the Loch.....Hamish MacCunn  
Where Shall the Lover Rest?.....Learmont Drysdale  
Son of Mine.....William Wallace

#### IRISH FOLK SONGS.

By the River Lough.....Arranged by Dr. Charles Wood  
I'm the Boy for Bewitching Them.....Arranged by Dr. Charles Wood  
The Cuckoo Madrigal.....Arranged by Dr. Charles Wood  
The Jug of Punch.....Arranged by Dr. Charles Wood

#### HIGHLAND DANCES.

The Plaid Dance.....Composed for the piano by Hamish MacCunn  
The Kerchief Dance.....Composed for the piano by Hamish MacCunn  
The Gillie's Dance.....Composed for the piano by Hamish MacCunn

#### SCOTS SONGS (sung in Jacobite costume).

The Braes o' Balquidder.....Arranged by T. S. Drummond  
The Skye Milking Song.....Arranged by M. Kennedy Fraser  
To Mary in Heaven.....Arranged by Gavin Godfrey  
The Wee Cooper o' Fife.....Arranged by A. Scott Jupp  
Two Bonnie Maidens.....Arranged by Charles Macpherson  
The Two Corbies.....Art song by Mrs. A. C. Buntin  
Willie's Gane tae Melville Castle.....Arranged by Learmont Drysdale

### Nina Morgana's Success at Maine Festival.

Nina Morgana, the young soprano with the splendid coloratura voice, scored a great success at the Maine Festival, held recently at Bangor and Portland. Her appearances there were musical events of marked importance. The Bangor Daily Commercial, of October 3, stated that the audience was electrified by her singing. Her success was a genuine one, which her excellent delivery well merited.

The following are some extracts from the enthusiastic appreciation which was accorded her by the local press:

Nina Morgana, coloratura soprano, deeply impressed the Saturday night audience.—Bangor Daily News, October 3, 1914.

The marvelous voice of the coloratura soprano created a sensation and took the audience by storm.—Bangor Daily Commercial, October 3, 1914.

Nina Morgana, known as the "Child of the Starry Eyes and Angel Voice," was a hit of the festival, a sensation at City Hall.—Portland Evening Express, October 6, 1914.

Nina Morgana, the young prima donna, created a furor. Her wonderful voice aroused unwonted enthusiasm.—Portland Daily Press.

Following her success at the festival, Miss Morgana signed another contract with William Rogers Chapman, director of the Maine Festival, for several recitals in Maine.

For concert and recital dates, Miss Morgana can be reached at Room 1626-27, Aeolian Hall, New York City. (Advertisement.)

### Florence Austin's Success.

Florence Austin, America's violinist, gave a very satisfactory concert last week at the Bryant High School, Long Island City, for the Teachers' Association. Miss Austin's program was:

Polonaise in A.....Wieniawski  
Slumber Song.....Weitzel  
Valse de Concert.....Musin  
Faust Fantasia.....Vieuxtemps

Miss Austin was splendidly accompanied by Edna Rothwell, who will be her accompanist at her recital December 3.

Miss Austin is receiving much praise for her splendid playing this season. Her intonation is invariably perfect, her tone big, and her interpretation traditional. It is always a pleasure to hear so fine an artist as Miss Austin.

Florence Austin, whose success at the Maine Music Festival brought her prominently before the public, will give her New York recital, December 3. She has prepared a program that will be interesting to artists and students, including several novelties. Miss Austin has recently had dedicated to her "Twelve Short Poems," by Cecil Burleigh, and "Souvenir," by Weitzel. This last number was well received at recent concerts.

"Why is the scholarly looking man slamming down his windows so hard?"

"I will tell you why the scholarly looking man is slamming down his windows so hard."

"The scholarly looking man is slamming down his windows so hard because the hurdy-gurdy out in front is playing the same tunes that he paid \$5 to hear last night at grand opera."—Judge.

### New England Singer Lauded.

Apropos the Nielsen-Ganz-Williston concert given in Springfield, Mass., recently, the attached notices appeared in local Springfield and Holyoke, Mass., daily papers. These are tributes which should be exceedingly gratifying to the young singer:

It is to be recorded that Mrs. Artha Williston upheld her important end of the long and exacting program with great credit to herself and the splendid training she has received in New York. Her friends were out in force, especially those from her alma mater, Mt. Holyoke, and gave her a cordial welcome; but it was not more hearty than that given her by the whole audience for her genuinely beautiful voice quality, the perfection of her method, and the delightful clarity of enunciation. She sang all her numbers with ease and readiness; and it is to be said that the crystal clear soprano, whose public vocal experience has been chiefly gained through solo work in the Sacred Heart Church and other churches, suffered nothing in the very trying comparison with that equally beautiful and very different style of soprano trained in a generous experience in comic opera.

Mrs. Williston was heard perhaps to the best advantage in the third of her numbers—the florid Ardit waltz song—and gave for an encore the sweet, old fashioned Kjerulf "Last Night" ballad. Her singing of the "Lohengrin" number was a scholarly and finished performance, and marked the close of her extremely successful debut. It required the assistance of her very proficient accompanist, Miss Birchard, to take the wealth of flowers she received off the stage.—Springfield (Mass.) Union, October 15, 1914.

Opening the Springfield concert season, Mrs. Artha Williston scored a distinct success last night when she appeared in the auditorium in collaboration with Alice Nielsen . . . and Rudolph Ganz, the Swiss pianist.

Mrs. Williston's popularity was manifested in the generous and spontaneous applause which greeted every number she sang. It was her first Springfield appearance and really her first appearance in this section in concert, for although her voice is familiar to Holyoke people . . . she had yet to be heard under the trying circumstances of a concert such as that of last night, when placed in comparison with an artist of such an established position in the world of song as Miss Nielsen.

She made many friends among the Springfield people in the audience and received a lavish floral offering. . . . Mrs. Williston was accorded a reception seldom equaled by any on a first appearance.

If any of her Holyoke friends were fearful of the result of her debut in a more ambitious career they must have been pleasantly surprised. Music critics of New York and other musical centers made many promises for her, and last night her singing fully justified everything that has been said. No singer of recent years gives more indication of becoming an extraordinary success.

She has a beautiful voice quality and a delightful clarity of expression. Most pleasant to the untrained ear of the vast majority of every audience is the clearness of her enunciation. Every word is distinctly understood and in the "Parla" waltz by Ardit her French pronunciation could not have been better.

She followed up the florid Ardit waltz with the sweet "Last Night" ballad of Kjerulf as an encore. Mrs. Williston closed the program with "Elsa's Dream," from "Lohengrin." In this she gave a scholarly and finished exhibition of her power. The wealth of flowers which she received required the assistance of her accompanist, Dorothy L. Birchard, to carry from the stage.

Hundreds of Holyokers journeyed down the river to the Springfield Auditorium last night to enjoy the first musical event of the season at that wonderful hall so well adapted for musical events. Last night's concert has unusual interest for it marked the first concert appearance of our townsman, Mrs. Artha Williston, whose musical career has been observed with such interest by her hosts of friends.

Mrs. Williston's singing last night was a delight. The silvery quality of her voice and the remarkable beauty of her upper scale was displayed in splendid style. Back from her success at the Portland festival, she completely realized the expectations of her admirers and appeared with an ease and charm of manner that implied almost as much experience as the other singer on the program. Her clarity of enunciation and richness of tone is a constant delight.

Mrs. Williston has a very attractive stage presence. . . . Holyoke may well be proud of her success, implied with emphasis by last night's concert.—Holyoke Evening Telegram, October 15, 1914.

Happy and most agreeable indeed was the inaugural program of the new concert season at the Auditorium last evening, when a combination of three such satisfactory artists as Alice Nielsen, Mrs. Artha Williston and Rudolph Ganz resulted in a recital of exceptional delight. It is, of course, rather unusual to have two sopranos on a recital program of this nature, but the experience proved well worth while, especially in view of the opportunity offered to hear Mrs. Williston, the Holyoke soprano who has been "arriving" recently in the musical world—thus being her local debut—and whose work justifies the complimentary things that have been said of her elsewhere.

Mrs. Williston was greeted with warmth on her initial appearance and her singing showed that her work has not been overpraised in her public appearances thus far. In her favor, aside from her generous vocal accomplishments, she has a strikingly attractive stage presence and no little magnetism to commend her. Her program gave her opportunity to show that she is not limited in equipment for the concert stage. Indeed, both in presence and in voice she would seem to be equipped for some of the strongly dramatic roles in opera. . . . She introduced herself in a charming group consisting of Harriet Ware's "Joy of the Morning," Landon Ronald's "O Lovely Night," of which she gave an exquisite rendition, and Ardit's showy "Parla" waltz. In the latter number she did really beautiful coloratura singing, executing the runs with agility, but without sacrifice of tone quality. Her high notes are exceptional. The audience was decidedly enthusiastic and the demand for an encore brought her forward in a ballad by Kjerulf, "Last Night." Her program au revoir was Elsa's dream song from "Lohengrin," of which she gave a dramatic and eminently praiseworthy rendition. Mrs. Williston has a naturally lovely voice and she does not ignore the value of enunciation. She will go ahead in the concert world rapidly, unless we err, for she has a great deal in her favor in what is practically the beginning of her professional musical career.—Springfield Daily News, October 15, 1914.

Rudolph Ganz opened the program and next came Mrs. Williston. Her appearance on the stage was the signal for a burst of prolonged

applause and it was quite some moments before the applause subsided sufficiently for Mrs. Williston to begin her first song, which was Landon Ronald's "O Lovely Night." Her voice never showed to better advantage and she sang with wonderful ease and readiness. Her crystal-clear soprano voice was at its best in Harriet Ware's English song, "Joy of the Morning." Every number received its full measure of applause, and when at the close of the group of three songs, the ushers came up the aisle laden with floral tributes . . . the auditorium responded with enthusiastic applause.

When the burst of applause which greeted the presentation of the lovely flowers to Mrs. Williston had subsided, the audience simply refused to allow her to withdraw from the stage and she very graciously sang for an encore "Last Night," by Kjerulf.

The closing number was "Elsa's Dream," from "Lohengrin," and was beautifully sung by Mrs. Williston. In all, every one who attended had a most enjoyable and wonderful evening. It may be also said that every Holyoker who attended was very proud of Mrs. Williston and justly so for her work was indeed very creditable.—Holyoke Daily Transcript, October 15, 1914.

There was much interest in the appearance of Mrs. Williston, of whom of late we had been hearing fine things from New York, and her singing fully justified expectations. She has a voice of quite exceptional promise, large and full, and evidently of a fine, natural quality. It is smooth, bright, even brilliant, and her best tones have a peculiar and beautiful transparency. . . . She is still best in English songs such as Harriet Ware's "Joy of the Morning," and Landon Ronald's "Oh, Lovely Night," which she sang first, but she sang well the Ardit waltz, "Parla," and the warm brilliance of her voice is very effective in music of this sort.—Springfield Daily Republican, October 15, 1914.

A soloist of the afternoon was Mme. Artha Williston, whose singing made such a favorable impression at the previous evening con-



ARTHA WILLISTON.

cert in the oratorio of "Elijah." This rarely gifted singer possesses a voice of unusual range and purity of tone, and of lyric quality. Her program number, Wagner's "Elsa's Dream," from "Lohengrin," was well suited to her beautiful soprano voice and was given in an almost faultless manner. Dramatic feeling was displayed to a large degree, and at the close the singer was greeted with enthusiastic applause, being recalled many times. As an encore number she sang "When the Roses Bloom," by Reichardt, and again received such plaudits that a second encore was demanded and she graciously acquiesced, singing Kjerulf's "Last Night" with rare artistry.—Portland (Me.) Argus.

### Zofia Naimska Resumes Teaching.

After spending an enjoyable period of recreation at Lake Pleasant, N. Y., Zofia Naimska, teacher of piano, has returned to New York to resume work. Miss Naimska will teach on Mondays and Thursdays at Carnegie Hall, room 121, and on Wednesdays and Saturdays at her home studio, 50 Morningside Drive. She gives piano instruction also, at the Institute of Musical Art, New York.

Miss Naimska, who is an exponent of the Leschetizky method, has met with marked success as a teacher. Gladys Browne, one of her artist-pupils, appeared in recital in New York last season, scoring a great success and receiving some very complimentary notices. Another pupil who is deserving of special mention is David Brown, who is making excellent progress in his work.

Besides presenting her pupils in recital each month, Miss Naimska will have two of her artist-pupils appear in their own recitals this season.

In addition to her duties as a pedagogue, Miss Naimska will herself play at a number of recitals in and near New York.

Marya Naimska, a violinist of the Belgian school, will have also a class of pupils at her residence, 50 Morningside Drive. She is a pupil of César Thomson, from whom

she has a valuable testimonial of her ability and technical knowledge.

These talented sisters have appeared frequently in joint recitals and have met with excellent success, their work having received especial commendation from Paderewski and others of equal repute.

### Spalding's Violin Mastery.

From the start of his American career Albert Spalding made it plain in the kind of music he selected for public performance and in his manner of playing it, that he purposed to tread only the stern and legitimate paths of art. His musical training had been of the strictest kind and his ambition early manifested itself to win his way solely by virtue of his artistic achievements and to gain the suffrages of the American public without any undignified appeal to their patriotism.

In Europe, Spalding had no such considerations to meet, for a virtuoso's birthplace neither helps nor hinders his reception in foreign art centers, but unfortunately our own country is not yet independent enough and our critics are not yet broad enough always to disassociate a performer's nationality from his intrinsic accomplishments.

It has been interesting to note how Spalding, by relentless adherence to his ideals and by incessant application has won the admiration of his concert going countrymen and forced the respect of the hesitant critics. By dint of his splendid deeds on the violin he now ranks in this country, as he does in Europe, as one of the representative and commanding violin personalities of the day, and with each new appearance in America, he demonstrates greater strides and higher flights toward that perfection which all true artists never cease striving for, but which even the best of them modestly assert they despair of ever attaining.

Spalding's interpretations have broadened into notable proportions and now carry thorough conviction where formerly they left room for doubt, as his youth and his extreme technical agility sometimes inclined the listeners to think that he loved the sound of the music rather than its soul. But no such hesitation need exist any longer. The purity of sentiment with which Spalding delivered the fine old Porpora sonata in G, the depth of musical feeling and truly touching devotional spirit with which he invested the Bach adagio and fugue in G minor (unaccompanied), and the sprightliness, stylistic finish and enchanting humor encompassed in his delivery of the Mozart D major concerto, stamped the violinist as a master of his instrument and its possibilities, musical and technical, and as an interpretative authority of an unequivocally high order. It was a concert treat of the most exceptional kind to hear that trio of numbers, and on every side the writer heard nothing but expressions of pleasure and surprise at the manner in which Spalding has leaped to so exalted an artistic plane in comparatively so short a period of time.

As a composer, too, the concert giver won enviable laurels, his "Prelude" and "Nostalgia" establishing him as a music creator of thematic originality and facile constructive talents. The works were palpably applauded on the strength of their inherent value and not merely as a compliment to their maker.

Edmund Grasse's "Waves at Play," a pleasing and well built piece, was a tour de force in the skillful treatment accorded to it by Spalding, and his nimble fingers and dexterous bow excited unbounded demonstrations of appreciation on the part of the audience.

Dvorak's "Mazurek" was a gem of lovely tone and bewitching piquancy as Spalding played it.

In his own arrangement of Paganini's "Campanella," the youthful virtuoso left nothing undone in the way of taxing violin brilliancy to its extreme limit, and it would be difficult to recall a more scintillating performance of the popular caprice. When the shower of stimulating pyrotechnics came to an end, the enthusiasm of the listeners spent itself in deafening applause, which forced Spalding into bows innumerable and encores galore.

Andre Benoit was a host within himself at the piano. His accomplishments were on a par with the work of the soloist and nothing better can be said in their praise. He is a master accompanist, as Spalding is a master violinist.

### Newkirk Pupil to Be Heard in Recital.

Lillian Sherwood Newkirk, the vocal teacher, who has studios at Norwalk, Conn., and in the Metropolitan Opera House Building, New York, announces that Clara Marie Jäger, who has been studying with Mme. Newkirk since her sixteenth year, will give a recital at Aeolian Hall, on November 12. Miss Jäger spent last season in Paris, perfecting her French.

### Martyrdom.

"You say you're a moving picture hero?"  
"Yes, my wife makes me go to them every night."—Pearson's Weekly.



## LORETTA DEL VALLÉ IN NEW YORK.

**Coloratura Soprano Has Established to Her Credit Numerous Operatic and Concert Successes in Europe.**

Loretta del Vallé, coloratura soprano, recently came to New York after a period of six and one-half years of singing and studying abroad.

Previous to this recent sojourn in Europe, Mme. del Vallé had studied with Mme. Marchesi in Paris for two years.

In 1908, however, she went directly to Dresden, where she studied roles with Frau Reuss-Beloe, stage manager of the Bayreuth Theatre. When Frau Reuss-Beloe's duties called her to Bayreuth, Mme. del Vallé went to study during the summer months at Graz with Joseph Trummer, the regisseur of the Prague Opera House, who with Mrs. Trummer, was passing the summer at his home in Graz. He had been for years principal conductor at Breslau. "His knowledge of opera from every point of view was phenomenal," Mme. del Vallé says; "in fact, he was without an equal. I was so delighted with Mr. Trummer and made such excellent progress, and he seemed so much in earnest, that I took his advice and went with him to Prague, where I continued my studies with him daily."

The following January, Mr. Trummer procured for Mme. del Vallé a guest engagement at the Court Theatre in Mannheim, where she sang Queen of the Night in "The Magic Flute."

About a week after her return to Prague from Mannheim "The Magic Flute" was included in the repertoire at the Opera. At the last moment the artist who was to sing Queen of the Night became indisposed half an hour before the beginning of the performance and Regisseur Trummer, knowing that Mme. del Vallé knew the part, suggested to Angelo Neumann, the director, that she sing the role. He sent for the soprano immediately and asked her if she would do this, to which she assented. It was thus that Mme. del Vallé made her debut at the New German Theatre. Mme. del Vallé's success in this, her first appearance in Prague, was instantaneous and the next day she received a letter from Angelo Neumann and the sum of 100 crowns. Any one having any knowledge of his love of and fame for small salaries will appreciate the generosity of this amount. He asked her to come to his office next day and upon her arrival she found that he had prepared a three years' contract which merely awaited her signature. This was the real beginning of Mme. del Vallé's operatic career. Angelo Neumann revived "Lucia," "Robert the Devil," "Huguenots," etc., for her. In addition to the above operas her repertoire consists of Queen of the Night in "Magic Flute," Gilda in "Rigoletto," Philine in "Mignon," The Doll in the "Tales of Hoffmann," Violetta in "Traviata," Inez in "Africaine," Martha, and in fact all principal coloratura roles.

Angelo Neumann was so much pleased with Mme. del Vallé's performance in "The Magic Flute" that he sent her to Dresden on the following Sunday to sing the same role.

Unfortunately, in Angelo Neumann's death, on December 21, 1911, Mme. del Vallé lost a great admirer and a genuine friend. He proved this in particular when he was named the director of the new Charlottenburg Opera House in Berlin. Mme. del Vallé was the second person whom he engaged. This contract, which could not be fulfilled, owing to his death and the subsequent failure of the project, would have occupied the soprano's time until June 30, 1915.

Upon his death the directorship of the Prague Opera House changed hands. Mme. del Vallé's contract having expired June 30, 1912, she decided to go to Berlin and work with the late Frank King Clark, whom she had met in the meanwhile in Prague and who expressed an interest in her work.

There she worked all through the summer and in September she sang a guest performance of the Queen in "The Huguenots" at Cassel. She had made tremendous strides with King Clark, and it is perhaps owing to his extreme kindness and great encouragement, to say nothing of his absolute faith in her ultimate future, that enabled her to make such a successful appearance in Cassel.

A death in the soprano's family prevented her from returning to sing a second guest performance, and as all other contracts offered were for five years or more (the intendency in Cassel was willing to offer her a contract for even one year), she decided, not wishing to tie herself for so long a term of years in Germany, to go to London, which she considered to be the center for an international career.

Her appearance in the English capital were entirely of a private nature. She sang, among other places, at the

Duchess of Westminster's, Lady Cunard's, Mrs. Cornwallis-West's, the Royal Automobile Club; also at Whitley Bay, the fashionable watering place of Northumberland, where she was reengaged to return on August 16. She also had an engagement for Blankenberghe, in Belgium, for August 14. At the outbreak of the war these dates were immediately cancelled, as were all her other engagements abroad for this season.

Mme. del Vallé is under the management of Antonia Sawyer, New York.

## LOS ANGELES LIBRARY HAS MUSIC DEPARTMENT.

**Adequate Reference Arrangement Proves Valuable Addition to Public Institution—Over Two Thousand Volumes, Including Opera, Orchestral and Choral Scores Are at the Disposal of Patrons—Other Attractive Features Described—Local Composers Are Busy with New Works.**

1110 West Washington Street,  
Los Angeles, Cal., October 17, 1914.

For several years the Public Library has been cooperating with the musicians and musical clubs in supplying not only the books upon musical subjects, but also in carrying a large line of sheet music, musical scores, etc. The new library is situated on the two top floors of the new Metropolitan Building at Fifth street and Broadway. A more central location would be hard to find and every requisite for the convenience of the patrons of the Public Library has seemingly been provided for.

The musical department is situated in the north wing of the balcony floor, and besides offering the usual conveniences for reference has over two thousand volumes of



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from the first two pairs of concerts of The Philadelphia Orchestra, and this in the face of economic conditions adverse to amusement expenditures.

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THE NEW GERMAN THEATRE, PRAGUE, BOHEMIA.  
At which Mme. del Vallé made her debut.

music, containing scores of operatic, orchestral and choral works. Of the most popular there are several copies. The head of the music and art department is Susanna C. Ott, Ruth Waring being in charge of the music section. I spent a very delightful half hour with Miss Waring recently and could not help catching some of her enthusiasm. She explained her hopes and ambitions for this department. She is especially anxious to cooperate with music clubs in and around Los Angeles, and for this purpose will gladly assist in making out programs, arranging plans of study, etc. Any music not in the library will be secured and every assistance given.

One of the unique features of the department is the soundproof roof provided with a piano with player attachment, for the use of those wishing to try over new music, and especially for the use of study clubs and music students. Regular hours are being reserved for the use of any clubs desiring it. The room is ideally situated, as it is centrally located and the best material for reference is at hand. For use on the player piano will be found

events will be made and the music to be used at these concerts will be kept in the library the week previous, for the use of any wishing to study the programs. By far the most valuable recent addition to this department is the gift of Charles Modini-Wood, by which he has placed upon the shelves the scores which he presented to the People's Orchestra in trust two years ago. This library is valued at \$1,500, and Mr. Modini-Wood feels that this is the safest place as well as the most useful and accessible since the disbandment of the orchestra.

Charles F. Edson has given part of his valuable musical library to the department recently.

Another plan just put into execution is the binding together of the sheet music compositions of one composer for easy reference. The musical periodicals are also now kept in this department and bound volumes and current numbers are in constant use for reference work and musical events. Among these I found the MUSICAL COURIER to be most valuable and in constant demand. The Los Angeles musical public has every reason to be very proud

# Alice SOVEREIGN

**Management:  
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of what is being done in this line, for there are few libraries in the United States accomplishing as much. A clipping from one of the Chicago papers, recently published in a local paper, speaks of the Chicago Library board as inaugurating a "new departure." They are to provide music for circulation and have already secured a few copies for that purpose. The Los Angeles Library has been doing this for several years, and it has become so valuable and popular a feature as to warrant the enlargement. Miss Ott and Miss Waring desire the cooperation of all clubs, music teachers and students and offer their services for all assistance needed.

#### LUCCHESI COMPOSING WAR MUSIC.

A call on Riccardo Lucchesi found that genial and talented gentleman very busy orchestrating the scores of two new songs just finished. The title of one is "Angels of the Red Cross," the other "Lest We Fall." The poems are by Mr. Danziger, a well known lawyer of Los Angeles. Both poems and music are very beautiful, full of tenderness and deep dramatic feeling and are sure to meet with favor. Signor Lucchesi is also finishing several works for piano, string quartet and orchestra.

Two of his songs recently published, which are being used quite extensively, are "Illusions" and "Regret."

#### MRS. ROSS' COMPOSITIONS ON RECENT PROGRAMS.

Gertrude Ross and Grace Widney Mabec, assisted by Elsa von Grof Menasco, cellist, presented a very successful program before the Woman's Club of Hollywood, Wednesday, October 14. For the closing numbers Mrs. Mabec sang six songs by Mrs. Ross, three Japanese songs still in manuscript, and "Three Songs of the Desert," recently published by White-Smith Company. As an encore Mme. Menasco played Mrs. Ross' "Lullaby," arranged for the cello.

On October 19 Mrs. Ross and Mrs. Mabec will go to San Diego to present a program before the opening meeting of the San Diego Music Teachers' Association. This engagement comes as a result of the program Mrs. Ross and Mrs. Mabec gave at the California State Music Teachers' Convention at San Diego in July. JANE CATHERWOOD.

#### Carl Friedberg in Pittsburgh.

Carl Friedberg, the German pianist, who arrived in this country recently, after great difficulties in obtaining a release from the English Government, has just returned to New York from his first concert in America. He opened his tour, which will take him as far west as the Pacific Coast, with the Pittsburgh Art Society, Friday, October 23, where he received a veritable ovation.

In the Pittsburgh Gazette-Times appeared the statement that, "it was a pleasure to make the acquaintance of such a great artist, and that Pittsburgh has in four years not had such a surprise in an unheralded artist. . . . He made one forget that the piano is to a large extent a percussion instrument."

After playing Schumann's symphonic etudes, he was recalled to the stage seven times, but he granted an encore only after his second group of Chopin numbers. Friedberg made such a deep impression on the Pittsburgh audience that a return engagement was requested immediately for November 10, which, however, could not be granted on account of the heavy bookings during that month.

#### Harold Bauer's New York Program.

A program of unusual interest has been arranged by Harold Bauer for his recital in Aeolian Hall, New York, Saturday afternoon, November 7. The pianist's return from Australia and New Zealand via San Francisco, has been marked by a series of recital appearances en route East. A feature of his present visit (his eighth) to America will be twelve appearances on tour with the Boston Symphony Orchestra. He will likewise be heard as soloist with practically every other orchestra of first importance throughout the country. His recital program follows: Toccata and fugue in C minor, Bach; sonata in F sharp major, Beethoven; variations and fugue upon a theme by Handel, Brahms; seven inventions, Bach, and sonata in A flat, op. 110, Beethoven.

#### Julia R. Waixel Opens Studio.

Julia R. Waixel announces the opening of her studio, at 509 West 112th street, New York, telephone 3249 Morning-side. Mrs. Waixel is available as accompanist and she will also give coaching lessons, in which line she has met with excellent success.

"Othello," "L'Africaine," "Fidelio," "Tannhäuser" and "Meistersinger" have been regaling the citizens of Nuremberg with melody and artistic uplift during the troublous days.

#### Clark's Tribute to Clark.

Death interrupted a beautiful friendship between Frank King Clark, who gained wide recognition as a vocal instructor in Paris and Berlin, and Charles W. Clark, the American baritone and teacher, when it claimed the former a few weeks ago. Although of no kin, these two singers of a common surname were very near and dear to each other back in the days when the "sledding" was not over the smoothest roads. Recently in Chicago, Charles W. Clark, falling into a reminiscent mood, recalled the comparatively "lean" times when he and Frank King Clark were striving in Paris for the lofty recognition which eventually came to each. "When Clark helped Clark and Clark helped Clark" might serve as a good title for Charles W. Clark's reminiscences.

"When I went abroad about twelve years ago," said Mr. Clark, "Frank was in Paris studying under Sbriglia and, incidentally, acting as correspondent for an American musical journal. He was the only person I knew in Paris, and we spent much of our time together. Frank was the soul of enthusiasm and good cheer, and his genial companionship meant much to me. Of course, we both had our troubles—who, of a seriousness of purpose and a slim

long before he was enjoying high and richly deserved recognition. About four years ago he went to Berlin, where his success was quite in keeping with that attained in Paris. He was wonderfully enthusiastic in his work, scrupulously honest with his pupils, to whom he always gave the best that was in him. I may have had something to do toward putting him in a way to make himself, but he possessed all the attributes of a great teacher, and was destined to enjoy success because of his qualifications. The world lost a truly big figure when Frank King Clark died, and I a true, faithful friend."

#### Annola Florence Wright Recital.

The following program will be given by Annola Florence Wright, soprano, at the Regneas studios, in New York, on Thursday evening, November 5:

Aria from Der Freischütz.....	Weber
Liebesbotschaft .....	Schubert
Ihr Bild .....	Schubert
Gretchen am Spinnrade.....	Schubert
Mondnacht .....	Schumann
Zueignung .....	Strauss
Oh heller Tag.....	Tschaikowsky
Zwei Straüsse .....	Kaun
The Lost Falcon.....	Schindler
Come, Sweet Morning.....	A. L.
Across the Hills.....	Rummel
Sylvia .....	Chapman
April .....	Chapman
Gypsy Song .....	Chapman
When Spring Comes Laughing.....	Chapman
Butterfly Waltz Song.....	Mildenberg

#### Arrigo Serato Arrives This Week.

Arrigo Serato, the Italian violinist, who arrives from Italy this week, will make his New York debut with the Philharmonic Society at Carnegie Hall on November 15. On that occasion he will play the Mendelssohn concerto.

His tour will take him to the Pacific Coast and he will appear in almost every large city in the United States. Though an Italian by birth, he is recognized as one of the greatest interpreters of classic German music. This may be largely due to the fact that for many years Serato has made his home in Berlin, to which circumstances also may be ascribed what may be termed his cosmopolitan temperament.

#### Philadelphia Club Likes Dunning System.

Carrie Louise Dunning, pedagogue and originator of the Dunning system of music study for beginners, was invited by the Mothers-in-Counsel Club, of Philadelphia, one of the most exclusive in that city, to present her system in all its phases to them. They were most enthusiastic and have since written her a letter of sincere appreciation.

On Wednesday, October 21, Mrs. Dunning closed her New York class; she will begin another the middle of November, for many teachers in and around New York who desire to become familiar with this system of teaching. This class gives promise already of being a large one.

#### Preyer Pupil Scores Success.

Marie Durand, soprano, recently won instant success in the role of Lucia, which she sang for ten weeks with the San Carlo Opera Company. As she was the only American in the company, it is interesting to note the words of the Springfield Union, "Durand and Malpica easily the stars," and again, "The dagger and mad scenes were superbly given by Marie Durand, and in the duo for soprano and the flute, a height was reached seldom attained by any singers."

Miss Durand is a pupil of Caroll Badham Preyer, the vocal instructor of New York.

#### Edwin Evans Activities.

On October 18, Edwin Evans, baritone, appeared at the Baptist Temple, Philadelphia, as a guest soloist before an audience which filled the church and which probably numbered about twenty-five hundred persons. Tomorrow evening, November 5, he will give a recital at Easton, Pa., and on November 15, he will appear as soloist with the Philadelphia Orchestra. His annual Philadelphia recital will take place at Witherspoon Hall, on the evening of November 19, when he will be heard in a varied and interesting program.

#### Wolle to Discuss Bach's Humor.

On November 20, Dr. J. Fred Wolle will deliver a lecture in the Moravian Sunday School Building, Bethlehem, Pa., under the auspices of the Woman's Club. His subject will be "Bach's Humor," which he will himself illustrate at the piano. He will be assisted by Anna Estes, soprano, a member of the Bach Choir, of Bethlehem. This promises to be an interesting as well as instructive lecture.

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purse does not have his troubles? Frank became worried about his voice, at times being downright gloomy and morose, but I cheered him up to the best of my ability and did all I could, in my humble way, to aid him. I endeavored to show him how Sbriglia wanted his exercises done. Knowing that I had considerable spare time on my hands,



Frank suggested that I give some of it over to teaching. It was not long long before he had all my spare time taken, and I could have had many more pupils than I could handle. The sense of financial relief was most pronounced.

"When Frank's confidence in his voice was fully restored, I advised him to take on a few pupils, knowing that he had all the capabilities of a successful teacher. He did so, with merited success. When I decided to return to America I turned all my pupils over to him. It was not



### Philadelphia Society Gives "Carmen."

An excellent performance of Bizet's "Carmen" opened the ninth season of the Philadelphia Operatic Society.



Photo by Haeseler, Philadelphia.  
VIVIENNE SEGAL,  
as Carmen.

This production, which was given on Wednesday evening, October 28, in the Academy of Music, Philadelphia, was attended by an enthusiastic audience which completely filled the Academy.

With Wassili Leps as conductor, the orchestra, which was composed of sixty members of the Philadelphia Symphony Orchestra, did splendid work. The cast was made up of members of the Operatic Society and their work was truly remarkable when it is considered that they were all amateurs. The personnel follows: Carmen, Vivienne Segal; Micaela, Adelina Patti Noar; Frasquita, Adele Hassan; Mercedes, Louis Hutchinson; Don Jose, George Rothermel; Escamillo, Horace Hood; Zuniga, D. Wiltbank Keene; Morales, William J. Mayer; Remendado, Oswald F. Blake; Dancairo, E. V. Coffrain; Solo Dancer, Marguerite Edna Wroe; Dancer on Table, Hilda Schock.

In addition there was a splendidly trained chorus of one hundred and fifty persons and a ballet of thirty-two members. The society was assisted also by the Carnatus Mandolin Club of Philadelphia.

To Wassili Leps, the conductor and also the musical director of the society, is due the greater share of the credit for the exceptionally fine performance of this, the thirty-first production by this enterprising society. For energy and perseverance he is not to be surpassed, and the unity and spirit of camaraderie which evidently prevailed between Mr. Leps and his assistants were delightful.

In the title role, Vivienne Segal, a young and talented singer, displayed a mezzo-soprano voice of pleasing quality, which never lacked in purity and sonority. Miss Segal, who is but eighteen years of age, is a pupil of Mrs. Phillips-Jenkins, of Philadelphia, this being her fourth year of study with that teacher. She acted the part of the dashing Spanish girl with charm, giving the cigarette girl a petite attractiveness quite unusual.

Another pupil of Mrs. Phillips-Jenkins, who appeared in one of the principal roles, was Adele Hassan, who was the

Frasquita of the production. She made the most of this unimportant role, singing with spirit and excellent taste.

The Don Jose of George Rothermel and the Escamillo of Horace Hood were remarkable for an amateur production. Both of these gentlemen have excellent voices which they use artistically; especially is this true in the case of Mr. Rothermel.

The role of Micaela as acted by Adelina Patti Noar was extremely graceful, and her beautiful soprano voice was heard to advantage in this part. Especially well done was her aria in the gypsies' camp, where she displayed her fine sense of the dramatic.

A word of praise must also be spoken for Mr. Leps' splendid control of the chorus. It sang with much force and fine modulation. William P. Bentz was the chorus master.

A graceful and delightful ballet was designed and directed by Walter G. Wroe. The production, staged by Joseph Engel, formerly of the Chicago-Philadelphia Opera Company, reflected credit upon that gentleman.

It may be added that by many this was considered to be the best production which this society has given since it was organized in 1906.

Mr. Leps will immediately begin work on the production



WASSILI LEPS.

of "The Serenade," by Victor Herbert, which will be given in January.

### Lecture on "How to Breathe."

Ida Haggerty-Snell will give a lecture Thursday evening, November 5, in her new studio, 130 West Ninety-seventh street, on "How to Breathe." "Few think of the necessity of knowing how to breathe or that they do not already breathe correctly," says Mme. Haggerty-Snell, who is recognized as an authority on correct breathing. Her lecture will no doubt prove very beneficial.

Ida Haggerty-Snell gave a pupils' song recital in her new studio recently. It was the first appearance of the participants; notwithstanding that none of them had studied over three months, their singing was excellent. Lucidity of tone and distinct enunciation were especially noticeable.

After the program, Mme. Haggerty-Snell gave a short, interesting talk on American folksongs.

Jules Wellens, as accompanist, added greatly to the enjoyment of the evening's music.

### Mme. Sundelius With Chicago Apollo Club.

Concerning Marie Sundelius' appearance with the Chicago Apollo Club as soloist in Elgar's "Caractacus," the press of that city had the following to say:

"In the music of 'Eigen,' Mme. Sundelius disclosed a voice of attractive quality that carried well. She made it

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evident, too, that her resources did not begin and end with the production of vocal tone, by the manner in which she expressed the emotion incidental to the role."—Chicago Herald, October 19, 1914.

Marie Sundelius, an appealing soprano, sang 'Eigen,' with a fine sense of the dramatic value of the work."—Chicago Daily Tribune, October 19, 1914.

"Mme. Sundelius made a pleasing impression."—Chicago Post, October 19, 1914.



MARIE SUNDELIUS.

"Marie Sundelius interpreted 'Eigen' with a voice of wide range, of noble quality, and of good training."—Chicago Examiner, October 19, 1914.

"Mme. Sundelius making her Chicago debut in this performance, made an excellent impression. She has a high clear voice of good quality, and a very definite idea as to its use."—Chicago Journal, October 19, 1914.

"Marie Sundelius sang the soprano part of 'Eigen' in warm and true tones, and put a weird inflection into the Druid maid's warning."—Chicago News, October 19, 1914.

### A Compliment.

Little Girl—My father says he has often see you act.  
Pleased Actress—What did he say he saw me act in, dear?

Little Girl—In the 'seventies.—Puck.

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## Helen Ware in Joint Recital With Harold Bauer.

Helen Ware played her first concert of the season in Kenosha, Wis., on October 20. Her program was as unique and fascinating as those that have given her an international reputation as an interpreter of Hungarian and Slav music. After introducing the new Hungarian sonata



HELEN WARE.

from Buttykay, Helen Ware proved her fine musicianship by a splendid rendition of the Sarabande, Double, and Bourree from Bach. The "Carmen" fantasia, from her Master Hubay, brought her an ovation, for like in her Hungarian and Slav numbers, her temperament and rhythmic grasp made it possible for her to rise to great heights, carrying her audience through the various moods of the composition. A Hungarian Love Song arranged by Helen Ware had to be repeated, also one of her encores, Chant Negre, by Walter Kramer.

This Kenosha concert was followed by a joint recital with Harold Bauer, in Milwaukee, on October 25.

Helen Ware's first Milwaukee appearance was a decided success, each number being greeted by spirited applause and many encores were the result. On this program Helen Ware gave a magnificent interpretation of her Master Hubay's Hungarian fantasia, "Azt Mondjak." Among the number of encores played, a dainty little composition from Gustave Saenger entitled "Scotch Pastoral," had to be repeated to satisfy the enthusiastic music lovers. Some press opinions follow:

### MISS WARE MAKES HIT.

Helen Ware appeared for the first time, and her playing proved to be of excellence. Miss Ware exhibited genuine flashes of virtuosity.—Milwaukee Free Press.

Miss Ware's performance was musically impressive. . . . Her various readings gave evidence of such genuine musical talent as is bound to place her in the foremost ranks of women violinists. . . . Miss Ware's selections were mostly from the Hungarian and Slav

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schools, in which her poetic nature found ample opportunity to manifest itself.—The Milwaukee Journal.

Helen Ware plays with power unusual for a woman. . . . Her most appreciated numbers were the Hungarian dances.—Milwaukee Sentinel.

She has a rich and mellow tone and an imaginative quality which is very appealing, especially in the Hungarian music.—The Evening Wisconsin.

Praiseworthy was her rendition of the Handel sonata. In the Hungarian and Slav music she entered the spirit of the music heartily. It was pleasure to listen to the poetical rendition of such musical jous jous as berceuse (Cui), "Tambourin Chinois" (Kreisler), Waltzer, Burmeister, Hummel.—Germania Herold.

### MISS WARE POPULAR.

Miss Ware will always have a warm place in the appreciation of those who heard her at her first Milwaukee concert. . . . With a rich temperament, poetical insight and good technical equipment, this young woman turns her talent to serious account.—Milwaukee Daily News.

## Emma Nagel in Virginia.

Emma Nagel's popularity at the Richmond, Va., Festival, October 5-9, was indicated by the spontaneous applause from the huge audience and the favorable criticisms of the Richmond daily newspapers, some of which are appended:

EMMA NAGEL.  
Soprano.

So much commendatory criticism of Miss Nagel's singing was indulged in that the members of the directorate are planning to engage her for the American Bankers' Association convention. The enormous crowds listened to Miss Nagel with rapt attention and she was graciously encored.—Times-Dispatch.

Miss Nagel has a beautiful and well cultivated soprano voice. Her runs and trills were splendidly executed and her tonal quality excellent.—News-Leader.

Miss Nagel sang beautifully and was heartily encored.—The Virginian.

## Morgan Kingston as Lohengrin.

Morgan Kingston's success in the recent performance of "Lohengrin," at the Century Opera House, New York, are referred to in the following press notices:

Kingston's Lohengrin was excellent, singing in good voice and acting in good spirit.—Brooklyn Standard Union.

Mr. Kingston sang Lohengrin's music with style and assurance. He also bore himself with more ease. In face and figure Mr. Kingston surpasses almost any other Lohengrin one sees.—New York Globe.

Morgan Kingston pleased his admirers as Lohengrin.—New York Evening Post.

Morgan Kingston sang Lohengrin in fine voice and with taste and distinction.—New York Evening World.

The Swan Knight's address and narrative in Morgan Kingston's (the Welsh star) fine, natural style were, of course, faultless.—New York Evening Sun.

Morgan Kingston has done nothing better than his Lohengrin.—New York World.

Mr. Kingston was the Lohengrin, and he not only sang with good style and taste, but he looked young and knightly and picturesque.—New York American.

Morgan Kingston's Lohengrin was excellent.—New York Times.

Morgan Kingston sang the title role with more brilliancy than on any other occasion this year.—New York Herald.

Morgan Kingston as Lohengrin gave a good account of himself.—New York Press.

Morgan Kingston sang Lohengrin well and his enunciation was excellent.—New York Sun.

The singing of Morgan Kingston as Lohengrin was admirable—thoroughly admirable. Scarcely any one could have wished it better.—New York Tribune.

The Lohengrin of Mr. Kingston was interesting and satisfactory. One noted with pleasure his improvement over last year's impersonation. His singing was at all times of generous and becoming quality,

his acting was free from restraint and full of conviction.—New York Journal of Commerce.

The Lohengrin was Morgan Kingston. Never has he done better. The voice, which is a tenor of no usual order, was resonant, steady and musical. Seemingly more at home in Wagnerian music than any other.—New York Morning Telegraph. (Advertisement.)

## Fleck, Conductor, Instructor, Organizer.

The music festivals now taking place in Greater New York, celebrating the New York Commercial Tercentenary, have had as chairman, Dr. Henry Thomas Fleck, Dean of Music at Hunter College, New York. Dr. Fleck has been prominent in New York musical affairs for a quarter of a century, and every year finds him as the head of still more important affairs. This is a natural development in his life, for he is a born musical diplomat, possessing tact, a wide experience and an ability to handle men, masses and music to successful conclusions.

At City College, October 26, his appearance on the stage to conduct the opening number, the Vorspiel from Wagner's "Meistersinger," was the signal for a warm orchestral "greeting," the men playing the chord of C major, with a prolonged hold. During the evening Dr. Fleck took occasion to make a few remarks suggestive of certain works on the program. These remarks soon took on the aspect of a regular speech, full of information and witticisms. The audience heartily enjoyed this feature, which

HENRY T. FLECK,  
Dean Department of Music, Hunter Normal College.

was not on the program, and it is a fact that he received the warmest and most spontaneous applause of the evening.

As chairman of the Music Festivals Committee, Dr. Fleck had a thousand details to attend to, including the engaging of bands for the parades. This committee consisted of the following well known men:

Prof. Henry T. Fleck, chairman; Louis Annin Ames, Elmer E. Brown, Ph.D., LL.D., Charles H. Ditson, Hon. Robert L. Harrison, Hon. William B. Howland, Robert C. Kammerer, Hon. William J. Lee, A. E. MacKinnon, Hon. Alrick H. Man, Alfred J. McGrath, S. C. Mead, Lewis Rutherford Morris, M.D., Hon. Cornelius A. Pugaley, George Martin Seeley.

Dr. Fleck and his pleasant countenance are sure to be omnipresent at musical functions in and around Greater New York during this season. It is expected that the City Orchestra, under his direction, will give their usual number of concerts.

## Francis Rogers' New York Recital.

Francis Rogers, baritone, will be heard in recital at the Little Theatre, Thursday afternoon, November 12, and will be assisted by Isidore Luckstone, pianist. Mr. Rogers will sing a group of songs of the bel canto period, a group of songs of the classic German school, three songs of Moussorgsky, and several songs in English by Brewer, Johns and Lady Nairn.

## Winkler Plays.

Leopold Winkler, the pianist, was the soloist at the New York Philharmonic concert in Troy, N. Y., on November 4. He played Liszt's Hungarian fantasia.



### Paul Dufault Returns from Antipodes.

Paul Dufault, tenor soloist with the Nordica Concert Company, is full of his experiences during this, his second trip to Australia and New Zealand. It will be recalled that he visited that region the first time with the de Cisneros Concert Company, and established a reputation which resulted in a demand for his return. Incidentally, he plans another trip to Australia in two years.

Mr. Dufault says that Mme. Nordica was far from well at her concerts in Laramie, Denver and San Francisco. He says that it was a joy to hear her sing in New Zealand, where climate and people all conducted to her best efforts. When the Nordica company dissolved and Mme. Nordica started on her ill fated return journey (shipwreck was followed by her mortal illness and death), Mr. Dufault with Frederic Shipman as his manager, undertook a tour with his own company. This was immensely successful. They visited towns of three thousand people where there were nine hundred or a thousand in the audience. The city concerts were invariably attended by very large audiences, and the great success of this favorite tenor is registered in the appended press notices:

Paul Dufault is a singer first, last and all the time. But he is very much more. He is a skilled elocutionist, a compelling raconteur, a finished actor. He seems to possess all the gifts, including that of personal magnetism, and also that of unerring taste. —Dunedin (N. Z.) Evening Star.

It was recognized that Dufault was not only a rare tenor in a vocal sense, but a cultured artist through and through. —Wellington (N. Z.) Evening Post.

The art of Paul Dufault is to sing easily and naturally and withal with a charming grace. You feel at the outset that he is an artist of ability and talent. . . . There is a quality about it that attracts, and you have a feeling when he is done that you want to hear more. —Auckland (N. Z.) Bulletin.

As an interpreter and stylist he marks an epoch, and he is safe when the searching test of comparison is made. —Adelaide (Australia) Mail.

Paul Dufault, one of the finest tenors who ever visited this country, was encored again and again. Dufault represents the purest type of tenor voice, just between the lyric and the absolutely robust timbre, the whole "instrument" perfectly equalized, always employed with art and perfect taste. —Sydney Morning Herald.

Paul Dufault created a sensation. He is an artist of intellectual qualities, backed up by a strong musical temperament. His voice



PAUL DUFAULT IS ADVERTISED IN AUSTRALIA.

is a tenor of superb quality—sympathetic, resonant, and marked by ease of production. —Sydney Daily Telegraph.

Paul Dufault is the finest concert tenor heard in this city. His voice is beautiful in quality, and his production and diction are perfect. —Sydney Sun.

Paul Dufault shared in the honors with Mme. Nordica, and the audience was insatiable in its demands upon him. —Sydney Evening News.

The French-Canadian tenor, Paul Dufault, is the star of the Cisneros concert season. He displayed a tenor voice, faultless in its purity and perfect in the method of its production. —Sydney Bulletin.

It is difficult to praise Paul Dufault adequately, for his work is ever of such unvarying excellence that one is tempted to take his

success for granted. In spite of the fact that so far he has always appeared before the Melbourne public in the train of a more widely known artist, there is no doubt that he has a following of his own, and should he return to us at any time as his own particular personal star, his success would be practically a foregone conclusion. —Melbourne Age.

Paul Dufault's powers are well remembered from his achievements of last year, but, judging from the admirable singing he gave last night, he seems likely to surpass what he did then, since in voice, in vocalization and expressive phrasing he was a treat to listen to. —Melbourne Argus.

Paul Dufault, as before, delighted his hearers by the masterly handling of his fine voice. Even trifles become interesting through his subtle execution and by his expansive top notes. —Melbourne Herald.

Paul Dufault has created an absolute sensation. Sydney and Melbourne critics and last night's audience hold that there never has been heard a more superb tenor organ in this southern world. —Adelaide Register.

Paul Dufault is opening up a whole world of new songs for us and singing them richly, tenderly and impressively, according to their style. His warm, melodious voice is of immense power, wonderfully used. His singing of "Invictus" is a powerful sermon. —Adelaide Observer.

Paul Dufault's reception last night was hearty to a degree. Such is the delight which his cultured singing affords that he practically shares the honors of the evening with Mme. Nordica. —New Zealand Herald.

Paul Dufault is a tenor who possesses a voice of lovely quality, and who is an artist every inch. Last night he held his audience spellbound. He sings with exquisite ease, commanding an envi-

## FRANK GITTELSON

### The Distinguished American VIOLINIST

New York Debut, New York Symphony Orchestra, November 8th

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able technical equipment, and whether the number was dramatic, tragic, light, gay or fantastic, and whether he sang in French or in English, he was at all times a vocalist worthy of association with Mme. Nordica, in whose triumphs he shared last night. —New Zealand Times.

Paul Dufault, a prince of concert tenors, was the coequal star with Mme. Nordica. Such a voice embodied in an artist of the calibre of Mr. Dufault is not heard more than once in a decade. Apart from his golden voice he has the rare attributes of repose and strength, and each song is given exactly and perfectly at its highest valuation. —Wellington Dominion.

Paul Dufault's clarionlike tenor brought him further triumphs. Superlatives throng when one essays to do this artist reasonable justice, for his work on Saturday evening proves him (as before), the truest and most thrilling tenor that has come this way of modern times. —Wellington Evening Post.

In honesty one says what one thinks, and it seems to me that Paul Dufault is the finest and most satisfying concert tenor that I have ever heard. He has all the great gifts—voice, insight, glamor, temperament. He is a poet of the concert platform. —New Zealand Triad.

Paul Dufault divided with Mme. Nordica the honors of the evening. —Lytelton Times.

If the consensus of opinion were taken we are quite sure that Paul Dufault would take rank as the star of the Nordica firmament.

## PIANOS IN PARIS

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He is without doubt the most accomplished male singer who has ever visited New Zealand. —Christchurch Star.

Paul Dufault was in splendid voice last night, and sang finely in every number. He possesses the gift of delineating with true art, and in convincing accents, the varying sentiments and the atmosphere of his songs. —Christchurch Press.

Of all tenors I have ever heard none was so soul satisfying as our recent visitor, the French Canadian, Paul Dufault. —Christchurch Evening News.

Paul Dufault, the Canadian tenor, made a profound impression upon an audience hearing him for the first time, rivaling in popu-



MUSICIANS CROSSING THE PACIFIC.

Left to Right: Mischa Elman, Violinist; Paul Dufault, Tenor; Eva Gauthier, Soprano.

larity before the program concluded any tenor who has come this way. —Otago Daily Times.

Paul Dufault, a tenor, in whose voice there is no alloy or impurity, duplicated the triumph that he achieved on the occasion of the first concert. To a beautiful voice he adds pronounced temperament and passion. —Dunedin Evening Star.

Certain American composers owe a debt of gratitude to Mr. Dufault for introducing their works in Australasia. Harriet Ware, Sydney Homer, Bruno Huhn, all these have been made popular through his singing of their songs.

Asked if he would resume a church position, he replied, "Yes, if I obtain as pleasant a position as that in the Church of the Pilgrims, Brooklyn, where I sang for fifteen years." Many requests for instruction have come to him, and so he will accept pupils, making a specialty of French repertoire and diction.

### Artists' Recitals at the von Ende School.

A series of five artist recitals are scheduled at the von Ende School, New York, as follows:

ARTIST RECITALS.  
THE VON ENDE SCHOOL OF MUSIC requests the honor of your company  
Saturday evening, November 7.  
Anton Wittek, violin; Vita Wittek, piano.  
Thursday evening, November 12.  
Violin Recital, Sergei Kotlarsky.  
Tuesday evening, November 17.  
Henri LaBonte, tenor; Lawrence Goodman, piano.  
Tuesday evening, November 24.  
Alfred Ilms, baritone; Lawrence Goodman, piano.  
Monday evening, November 30.  
Sonata Recital—Sergei Kotlarsky, violin; Moritz Lichtman, piano.

### War Time Pleasantry.

"Erratum: The headline 'German Music' Not Banned" should read 'German Band Not Music.' —London Globe.

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### "A POETESS OF THE PIANO"

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### Helen Stanley's Success as Mimi.

Helen Stanley is making rapid progress in her profession by her brilliant and clever interpretations of the Puccini heroines at the Century Opera House, New York. Her success in the title role of "Madame Butterfly" was enormous, and last week her beautiful voice was heard to advantage as Mimi in "La Boheme."

The following notices are from the New York and Brooklyn daily papers, and testify to her success in the latter role:

Miss Stanley, who sang the part last evening, has a very serviceable voice, and she demonstrated once more, as she had already done in "Madame Butterfly," that she is at home in the music of Puccini.—New York Sun, October 28, 1914.

Helen Stanley and Thomas Chalmers may be singled out for special praise. Miss Stanley sang always unaffectedly, and her voice displayed a fine quality of tone, while on the histrionic side she made the character real and sympathetic.—New York Times, October 28, 1914.

Mimi was very well sung by Helen Stanley. As in "Madame Butterfly," the music lies well for her voice, and her work abounded in nice detail and finish.—New York World, October 28, 1914.

Helen Stanley, who has been singing Madame Butterfly, was the Mimi. It has been a matter of pleasant discovery that Miss Stanley possesses so versatile a talent, and her Mimi adds fresh credit to her accomplishments. As the harried little embroidery maker Miss Stanley again displayed a voice which has charm, warmth and no little dramatic quality. Histrionically, too, Miss Stanley in no way falls below the best of standards.—New York Press, October 28, 1914.

Miss Stanley appears as Mimi. Her singing had charm and sympathetic significance. She looked youthful, and her acting was winsome and naive.—New York American, October 28, 1914.

Helen Stanley was an admirable Mimi, singing and acting her part as few things have been done at the Century.—New York Herald, October 28, 1914.

Miss Stanley's voice has perhaps never sounded so well as it did in the music of Mimi.—New York Globe, October 28, 1914.

Much of the credit for this latest success must go to Helen Stanley, whose acting and singing seem to improve with each appearance. Last night there was no trace of nervousness, which marred her earlier performances. She sang throughout with a luscious, compelling tone which thrilled her audience.—New York Mail, October 28, 1914.

In the center of interest stood the beautiful and touching Mimi of Miss Stanley, who gave further proof of her ripe artistry. This little grisette was bubbling over with the joy of living and charm until the delicate little plan fell victim to the dread disease. Vocally her efforts were beyond criticism.—New York Staats-Zeitung, October 28, 1914.

Miss Helen Stanley's Mimi was delightful, not only vocally but histrionically.—New York Evening Telegram, October 28, 1914.

Helen Stanley as Mimi sang well and acted with understanding.—New York Evening World, October 28, 1914.

The singers were in good voice, Helen Stanley giving a fine vocal and acting interpretation of the delightful role of Mimi.—Brooklyn Eagle, October 28, 1914.

Helen Stanley sang the role of Mimi. Her voice, strong and sweet, was well suited to Puccini's music and her acting commendable.—Brooklyn Standard-Union, October 28, 1914.

### Harold Bauer's Chicago Encomiums.

Harold Bauer's reception in Chicago at his first recital following his return from Australia furnished ample proof of the pianist's popularity not only with the general public but with the critical fraternity. Mr. Bauer's program and his masterly rendition were highly praised.

"Piano playing of the most delightful description" is the phrase used by Felix Borowski, in the Chicago Herald, the critic going on to say: "It was playing that lacked none of the qualities of great performance; playing which in the loveliness of its tone and touch, its restraint, its musicianship, must have been at once a lesson and an inspiration to all students who were privileged to hearken to it."

"Bauer is one of the most intelligent of all pianists," declared the Daily Journal. "Everything on his program is executed with studious care and fine feeling. He knows how to make a piano sing, he gives to it a sustaining quality comparable only to what Galski does with her voice, and he never forces it beyond its power."

Karleton Hackett in the Evening Post referred to Bauer as "one of the great pianists for whom music still remains the art of beauty. It is both a refreshment and a stimulus to hear him play." "Harold Bauer's playing," says the Examiner, "was one of the most artistic feats of pianism heard for some time"; while the Daily News introduced a long and highly commendatory review with the assertion: "Harold Bauer proved that there are giants in these days."

Bauer's New York recital is scheduled for Saturday afternoon, November 7.

### Leginska Chopin Recital.

An all-Chopin program will be played by the young pianist Leginska, at her recital, Aeolian Hall, New York, Monday

day afternoon, November 16. There will be two groups of twelve etudes, op. 10 and op. 25, and the sonata in B flat minor, op. 35. Leginska has given this program with success in England, but it is quite different from any she has offered a New York audience.

### Sara Heineman with Theatre Club.

Sara Heineman sang Southern melodies in costume before the New York Theatre Club, at the Hotel Astor, Tuesday afternoon, October 27. Stephen Foster's lovely old melodies, "Old Folks at Home," "Old Black Joe," "Massa's in de Cold, Cold Ground," were well adapted to the warm, rich quality of the soprano's voice. According to the prevailing fashion, Mme. Heineman appeared in a cotton gown, also in poke bonnet and curls.

Others on the program were Franklin Sargent, of the American Academy of Dramatic Arts; Kathryn Miley,



SARA HEINEMANN.

Georgia Wolfe, Taylor Holmes, Mrs. Albert Massey and Richard Temple.

Mrs. J. Christopher Marks is the president of the club and Mrs. Julien Edwards, chairman of music. Grace Anderson was Mme. Heinemann's accompanist.

### McConnell Pupils' Score.

Minnie M. McConnell, the vocal teacher, gave a song recital on Tuesday evening, October 27, at the Seger Conservatory, New York, where she is head of the vocal department.

Mrs. McConnell brought out two advanced pupils, whose finished performances won immediate recognition. The audience was large, and the applause bestowed upon the performers was well deserved.

Mrs. McConnell demonstrated again her ability as a successful vocal teacher. Harriet McConnell possesses a full, rich contralto voice. She sang in English, Italian and German. Walter Mills' fine baritone was heard to advantage, and his interpretations were excellent.

Lucia Seger contributed three readings which found favor and aided materially in making this recital a success. The following program was rendered: "Elysium" (Oley Speaks), "The Rosary" (Ethelbert Nevin), "Donna Vorei Morir" (Tosti), "By the Fire" (Salter), Harriet McConnell; "My Little Gray Home in the West" (Lohr), "Mother Machree" (Alcott and Ball), Walter Mills; "The Post That Fitted" (Kipling), "Da 'Merica Girl" (Daly), Lucia Seger; "Heimweh" (Herbert), "Widmung" (Schumann), Harriet McConnell; "For You Alone" (Giehl), Walter Mills; "Aunt Angelina on Women," Lucia Seger; "Call Me No More" (Charles Wakefield Cadman), "Jean" (H. T. Burleigh), "How's My Boy?" (Sidney Homer), Harriet McConnell.

### "Boheme" at Century Opera House.

The first performance of this season at the Century Opera House, New York, of "Boheme" was given on Tuesday evening, October 27. It was a rather uneven performance upon this occasion, but improved greatly during the week.

In the role of Mimi, Helen Stanley is at her best. The soft, pathetic quality of her voice is especially well suited to the portrayal of this character, and she evidences a complete understanding of the Puccini music and is clearly in perfect accord with the feeling of the composer. Her phrasing and enunciation are fine and the conductor, Agide Jacchia, seconded her efforts ably. Morgan Kingston is an attractive figure in the role of Rudolph, although it may be permitted the critic to remark that his costume was rather too new looking for a hungry poet of the Bohemian Latin Quarter, a deficiency, however, which will evidently be remedied by the ravages of time. This same comment applies also to the costumes of several of the other principals. Mr. Kingston sang Puccini's music delightfully, with true cantilena, requisite style, and sustained legato. The character of the music admits of ample display of the great beauty of his voice.

Thomas Chalmers is an attractive Marcel, although it cannot be said that broad comedy is particularly well suited to his talents, but he looks and acts the thorough Bohemian student in this part and sings the music with his usual beauty of tone and fervent intensity. In the role of Colline, Henry Weldon's fine bass was heard with pleasure, and the role of Schaunard was excellently taken by Louis d'Angelo.

Frank Phillips injected rather too much broad comedy in the two roles which were allotted to him, Benoit and Alcindoro, but his impersonations were enjoyed. A new member of the cast, Eileen Castles, essayed the role of Musetta and a very graceful and attractive Musetta she was.

### Prof. Heink's Lecture-Recital in St. Louis.

Prof. Felix Heink of the Strassberger Conservatory of Music, St. Louis, Mo., appeared in recital last week, his success being told in the following excerpts from the St. Louis press:

Prof. Felix Heink, of the Strassberger Conservatories of Music, scored a brilliant success with the lecture-recital he gave at the auditorium of that institution last Friday evening, which was as deserving as it was flattering. As the main theme of his lecture he spoke of "Education in General and Musical Education in Particular." He congratulated St. Louis for its numerous excellent singing societies and other musical organizations, headed by the St. Louis Symphony Orchestra, and expressed the hope that these would continue also in the future as important factors in behalf of musical education and advancement in this city.

The lecture, which in its various details proved to be most instructive, gained especially in value on this account, that Professor Heink beautifully illustrated the same by means of three groups of musical selections, by the performance of which the composer-pianist presented additional brilliant testimony regarding his widely known virtuosity as a master of musical interpretation.—St. Louis Westliche Post. (Translated.)

On Friday evening last at the auditorium of the Strassberger Conservatories Prof. Felix Heink, an eminent composer, pianist and music litterateur, gave a lecture recital which, notwithstanding the very unfavorable weather, was honored by an audience that completely filled the South Side hall. Professor Heink's program consisted of three finely contrasted groups of from three to four compositions. Each number was preceded by a technical explanation and each group was introduced by a brief lecture, or rather a familiar talk, the intent being to instruct the students of music present and to interest the general audience at the same time. Professor Heink briefly reviewed musical affairs in St. Louis before concluding his lecture and made an ardent and informative appeal for support of the St. Louis Symphony Orchestra. The lecturer also pointed out the error of a too diffuse interest in musical affairs as instanced in the formation of numerous little societies for the cultivation of that which at best is only a very temporary fad.—St. Louis Globe-Democrat, October 18, 1914.

### Japanese Dances.

[From the Vancouver, B. C., Saturday Sunset.]

In Japan dancing to delight the gods goes back to the origin of all music and poetry, says a writer in "The Japan Magazine" for March. The "kagura" is described as an early form of pantomimic dance associated with temples in Japan as part of the worship of the gods. It has, in fact, prevailed in Nippon for over 2,000 years. When the "kagura" is performed at the Imperial Palace the dancers are arrayed in simple but expressive costumes of ancestral times, and the musical instruments used are of the most primitive nature. The most sacred dance is the "niwabi," or "garden fire." For this the orchestra consists of flutes, pipes and harp. The chief character sings as he dances, while the other characters dance to the music of the harp alone. The best performance of the "kagura" is to be seen in the larger temples in Tokyo during a season of festive celebration. The popular "kagura" of the villages has degenerated largely into mere pantomimic acting, with interpolations by the performer.



### Donald Chalmers Lauded.

Donald Chalmers is becoming widely known throughout the United States, having toured from coast to coast. He possesses a real bass voice of great resonance and brilliant quality and a buoyancy and charm of personality and magnetism which render his every appearance a genuinely popular and artistic success.

The following clippings from the press speak well for his future on the concert stage:

Donald Chalmers, as the Happy Executioner, has a fine bass voice and excellent histrionic skill.—New York Evening Telegram.

Donald Chalmers sang with a bass voice that was noteworthy for its beauty and fullness.—New York Herald.

Mr. Chalmers' deep bass voice was very noticeable and won favor.—Utica (N. Y.) Observer.

Mr. Chalmers, in forbidding make-up, was seen as a cheerful executioner, with nothing much of moment to do except to sing, and, as he has a good voice of basso quality, he was entirely satisfactory and much enjoyed.—Philadelphia Record.

Donald Chalmers, for many years a favorite in Norfolk musical circles, has seldom if ever been in better voice in these concerts, and his familiar bass with its extraordinary power and remarkable flexibility was displayed at its best in Tchaikowsky's "Pilgrim Song" in the concluding part of the program, the composition requiring for its adequate rendition a voice particularly under the complete mastery of the singer.—Hartford (Conn.) Courant.

I do not recall having heard a better basso in many years outside of grand opera than Donald Chalmers. The audience seemed to yearn for more of him.—New York World.

Mr. Chalmers' number, Hawley's "I Long for You," and Tchaikowsky's "Pilgrim Song" were given with the artistic effect and finish which has always characterized his work before Litchfield County audiences. Seldom, indeed, is Norfolk privileged to hear a bass with the tremendous power and quality of that possessed by Mr. Chalmers; his masterful rendering of the "Pilgrim's Song" created the strongest possible impression.—Winstead (Conn.) Citizen.

Donald Chalmers has one of the sweetest and most powerful voices heard in this city.—Brooklyn Times.

Mr. Chalmers displayed to advantage his deep, musical basso. He was heartily applauded and established himself firmly as a true artist.—Canton (Ohio) Repository.

Mr. Chalmers made the strongest impression of the evening by his dashing rendition of "The Bandolero," which brought out a voice of unusual resonance.—Springfield Union.

Mr. Chalmers rendered several basso solos in such manner as to win great applause, establishing himself as one of the greatest basses ever heard in this city.—Lead (S. Dak.) News.

Mr. Chalmers so far surpassed his previous work as to occasion general surprise and elicit unlimited praise. He has a magnificent voice and displays it to good advantage.—Marshalltown (Iowa) News.

Of Mr. Chalmers it may be said that the audience would gladly have heard more from him. A voice of such strength and virility one rarely hears. His splendid work will long be remembered.—Winstead (Conn.) Citizen.

Sharing the honors with Mme. Jonelli was Donald Chalmers, who sang the "Toreador" song from "Carmen" in a most convincing manner, his rich basso sounding full and clear in every part of the building.—Asbury Park (N. J.) Journal.

Among the singers heard at the Auditorium, Ocean Grove, Donald Chalmers, the basso, won one of the most brilliant successes. His voice is powerful filling the vast auditorium where ten thousand people rendered him the reward of their applause.—New York World.

Donald Chalmers is a coking fine basso, possessing a voice of great roundness, of much resonance and masterfully controlled. His voice and musicianship were keenly enjoyed, while his enunciation is perfect. He is one of the greatest basses ever heard here.—Wilkes-Barre (Pa.) Record.

Donald Chalmers, one of the soloists of last night's concert, was most enthusiastically received. His voice is a rich basso of beautiful quality; his enunciation is distinct and his phrasing excellent. After each number he was compelled to respond to several encores.—Brooklyn Eagle. (Advertisement.)

### Clarence Eddy in Middle West.

Clarence Eddy, the American organist, was heard on October 20 at Grand Avenue Temple, Kansas City, under the auspices of the Kansas City Association of Organists. He played a brilliant program and his success was pronounced.

He was again heard on October 22 at the First Presbyterian Church, Lincoln, Neb., and again scored a tremendous success. He was especially successful in a new Concert Gavotte, by Maxsell, which is dedicated to Mr. Eddy, and in the Concert Prelude in D minor, Kramer, also dedicated to Mr. Eddy.

### Myrna Sharlow at Western College.

Myrna Sharlow, soprano of the Boston and Covent Garden Opera Companies, opened her concert tour in Oxford, Ohio, on Saturday evening, October 24, when, under the auspices of Western College, the following program was given with great success:

Adieux Notre Petite Table (from Manon).....Massenet  
Gavotte (from Manon).....Massenet  
French, Maman, dites-moi.....George Ongood (1800)  
German, O du lieber Schatz.....Hans Schmidt (1866)  
Scotch, Bonnie Sweet Bessie.....J. L. Gilbert  
Irish, I Know Where I'm Going.....  
Old Irish, County Antrim.....  
Mi Chiamano Mimi (from La Boheme).....Puccini  
Addio (from La Boheme).....Puccini  
Spirit Flower.....Campbell-Tipton  
L'heure Exquise.....Victor Staub  
Lilacs.....Rachmaninoff



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MYRNA SHARLOW,  
As Samaritana in "Francesca da Rimini."

My Lover He Comes on the Skies.....H. Clough Leighter  
Scene and aria from Faust.....Gounod  
Ah, Love, but a Day.....Gilbert  
Allah.....A. Walter Kramer  
To a Messenger.....Frank la Forge  
Un bel di (from Madame Butterfly).....Puccini  
The Year's at the Spring.....Beach

### Songs for Children.

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### Dora de Phillippe Praised in Boston.

Dora de Phillippe, the soprano, who is at present appearing with the Italian Opera Company at the Boston Theatre, Boston, Mass., as guest artist, has been enthusiastically received in that conservative city, as the following press notices will attest. Mme. de Phillippe is singing in special performances the roles of Nedda, Musette and Butterfly. These are her press tributes:

Dora de Phillippe, one of the stars of the company, made her debut as Nedda in "Pagliacci." She is an ideal Nedda in face and form and her voice is beautiful and well handled.—Boston American.

Miss de Phillippe, emotional by nature, spreads her voice to the winds for the sake of a dramatic effect, but the love duet of Nedda and Silvio was sung with genuine passion, and the sensual and unreflective nature of the wife of Canio was made apparent.—Boston Post.

In "Pagliacci" the principal singers were Dora de Phillippe, a dramatic soprano, who should prove to be a valuable acquisition to Manager Leahy's company.—The Boston Journal.

Mme. de Phillippe sang for the first time with the company. She is well suited to the part of Nedda and gave an excellent characterization, one in which she used her voice intelligently as a means for dramatic expression, and acted with evidences both of instinct and experience. There was evident a knowledge of how to develop a scene, as in the impatience, the amused, raillery and, finally, the tigerish fury at Tonio's protestations of affection.—The Boston Globe.

Miss de Phillippe has a soprano voice of exceptional beauty of tone, clear and sure, and her dramatic intelligence is of unusual merit. We have heard few Neddas so satisfying as to voice, appearance and intelligence.—Boston Daily Advertiser.

Miss de Phillippe in voice, action and the composition of her part attained real operatic impersonation. Her coming betters the company.—Boston Evening Transcript.

Miss de Phillippe, who appeared as Nedda in Leoncavallo's opera, will be remembered as being in Mr. Savage's "Madame Butterfly" company. Last evening her upper tones were particularly effective.

There are two ways of composing this character. It may be portrayed as inherently coarse, a peasant, a woman frankly animal in her desires and passions, or Nedda may be shown as a linnnet headed soubrette, susceptible to flattery, reckless through whim, not by reason of constitutional sensuality.

Miss de Phillippe's impersonation more nearly approached the latter conception. She was animated and coquettish.—The Boston Herald.

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Under the able direction of Franz Kohler and Morris Gabriel Williams, the Kohler-Williams School of Music and Art, Erie, Pa., has started upon its career. There will be instruction in violin, voice, piano, organ, cello, and all other instruments, theory, harmony, counterpoint and composition, sight reading, drawing, painting and composition, elocution, etc.; in fact, all the branches included in the word "Arts."

The regular music course, consisting of freshman, junior and senior years, leads to the granting of the gold medal and diplomas at graduation. Only students who have passed their yearly examinations in vocal or instrumental music, together with the prescribed work in harmony, history of music, and piano are eligible to receive the diploma. This rule, of course, does not apply to special students, who are received at any time.

Quoting from a brochure sent out by the school, the requirements for entrance into the violin, piano and organ departments respectively are:

Candidates for entrance to the freshman class in the violin department will play before the faculty a Kreutzer etude, a Rode or Viotti concerto and all scales and arpeggios. All candidates for the diploma must pass the piano examination into the freshman grade.

Candidates for admission to the freshman year in the piano department are required to play in a satisfactory manner before the faculty, one of Bach's two part inventions, a movement from one of the Haydn, Mozart or early Beethoven sonatas, a modern composition of medium grade, scales and arpeggios, and an exercise in sight reading.

Candidates for admission to the freshman class in the organ department are expected to play a short prelude and fugue by Bach, a hymn tune at sight with and without pedals, a modern composition, scales and arpeggios. A well grounded piano technic is taken for granted as a necessary prerequisite.

There will also be lectures upon the history of music, covering the Egyptian, Arabic, Hebrew and Greek music,

music of the Middle Ages, the development of church music and folksong, the beginning of operatic music and the life and influence of the modern composers to the present day.

Among the other requirements of the school is a stipulation that all students taking the regular work are required to pass a satisfactory examination at the end of each school year. All candidates for a diploma must give a recital before graduation and every regular student will appear in public at least once each year under the auspices of the school.

For more detailed information, address the Kohler-Williams School of Music and Art, Majestic Theatre Building, Erie, Pa.

Both Mr. Kohler and Mr. Williams are closely associated with the musical development of Erie, and their endeavors in the realm of pedagogy have been marked with success.

Each is an artist in his line, Mr. Kohler being a violinist and Mr. Williams a teacher of voice, and their splendid work in connection with the Erie Festival last spring demonstrated their excellent executive ability. Under such auspices the school should prove a decided success.

### Mme. Hudson-Alexander in Song Recital.

Caroline Hudson-Alexander's song recital in Aeolian Hall, New York, Thursday evening, October 29, was well attended by an appreciative audience.

The soprano's program was made up of four groups: Old airs and songs, Bach, Spohr and Mozart; German classics, Schubert and Schumann; modern French songs, Cesar Franck, Amhurst Webber, Debussy and Chaminade; modern songs in English, Chadwick, MacFarlane, Rogers, Foote and Henschel.

That intelligent use of her voice, which has always characterized this singer's work, was in evidence throughout each number, and her unquestionable musicianship, as usual, proved a no small asset to her singing.

Mme. Hudson-Alexander's audience gave evidence of much pleasure throughout all her numbers, but particu-

larly following the Debussy "Il pleure dans mon Cœur," "La lune paresseuse," Chaminade; Roger's "Ecstasy," which had to be repeated, and Henschel's "Spring," also repeated.

Caroline Hudson-Alexander's vocal work is so well known not only in New York, but throughout the United States, that detailed comment on this program is superfluous. As an oratorio and concert singer and as a prominent church soloist, particularly at St. Bartholomew's Church, New York, and at Plymouth Church, Brooklyn, her present position, she has established an enviable reputation for herself. Her Aeolian Hall recital served to prove her versatility as a successful and artistic interpreter of songs.

Arthur Hyde was at the piano.

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